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THE LIFE OF MOZART.

(From the original of Alexander Oulibicheff.)*

(*Continued from page* 225.)

CHAPTER XI.

(1779—1780.)

We must here supply an important omission in Mozart's correspondence. The reader will remember that, on his journey from Salzburg to Paris, our hero stopped several months in Mannheim, in which town, we have seen, by extracts from his letters, the reasons which detained him so long. He, however, said nothing of the principal, if not the best, motive for his lengthened sojourn, viz., the acquaintance he had contracted with Herr Weber. This gentleman had a daughter, fifteen years of age, who made a deep impression upon Mozart. And what sort of person was this Fräulein Weber, who caused our hero, for the first time in his life, to be faithless to his Muse? "Faithless," however, is not exactly the word—since it was for the sake of the one that he loved the other; and it was in music that Mozart poured forth his admiration for his mistress. Aloysia Weber, well known, at a later period, as Madame Lange, was destined to become one of the greatest singers of her day. She had just made her first appearance on the stage, at Mannheim; and Mozart describes her in the following terms:—

"She only wants action; if she possessed that, she might be *prima donna* at any theatre. She sings the *aria*, with the impossible passage I wrote for Signora de Amicis, admirably."

Mozart does not tell his father another word, either about her appearance or her qualities, nor does he hint at the intention he had seriously conceived of making her his wife. The young lady herself, did not look upon Mozart with indifference, while her father was in no way hostile to the growing affection of the young couple for one another, since he calculated upon the happy results which might attend it. What brilliant prospects, if Mozart should dedicate his golden pen to Aloysia, whose voice was a guarantee that the music of the young and gifted composer would always meet with a worthy interpreter! To what triumphs might each look forward, if only assisted by the other! But, where the heart is concerned, affairs are not always arranged as speedily as could be wished. Mademoiselle Weber did not then earn ducats as plentifully as ten years later, while Mozart's pockets were almost empty, and remained so, much against his wish, as long as he lived. He was, moreover, obliged to go to Paris, in the hope of remedying this melancholy state of things. The commands from Salzburg were, on this point, irrevocable, and the lovers parted with the vows and emotions which are usual on such occasions. If we may believe the *saga*, some tears were even shed. The adieus, however, were not of a despairing character, for Mozart and Aloysia were satisfied of each other's truth. What a pity that a romance, commencing in strict accordance with established rules, should end in mystification! None but Fate, however, was to blame—Fate, the most bungling novelist that ever attempted to put such matters in a shape to interest the reader. Mozart's time dragged heavily along in Paris, and this was another reason for thinking of Aloysia. The young lady, on the contrary, finding that she grew daily in the favour of the Mannheim audience, and stood a fair chance to become the chief ornament of the theatre, revelled in the dream of a brilliant reputation, and, consquently, had less occasion to think of Mozart than she might have desired. Soon afterwards, political events took her to Munich, whither she followed Carl Theodore, who came to the inheritance of the electoral ermine of Bavaria about the period of Mozart's return from Paris. Not meeting his beloved in Mannheim, our hero proceeded in search of her to Munich. Eight months' absence, however, is sometimes enough to bring about remarkable changes in the feelings of a *prima donna* towards a suitor, and, at his first visit, the fate of the unhappy lover was decided. The young lady scarcely remembered him, and their acquaintance had to be renewed in a formal manner. Our hero's small stature, spare body, long nose, and, perhaps, his red coat and black buttons, which, in conformity with the prevailing custom in Paris, he wore in mourning for his mother, produced an unfavourable impression on Aloysia, who, besides being forgetful, had become a keener observer of the world. Her looks and her general demeanour told Mozart he was rejected. Quickly recovering himself, however, without a reproach, without a word about oaths as freely taken as forgotten, he silently went to the piano, and in a clear and distinct voice thus sang in the faithless beauty's ear:—"*Ich lass das Mädel gern, das mich nicht will*" (I cheerfully resign the maiden who will not have me).*

It may be asked, from what source I obtained this story. My authority is an eye-witness—and one who was more intimately connected than any other with the *dénoûment* of the plot. Aloysia had a sister, whose very name was a kind of pledge that she possessed very little moral resemblance to the singer. Constanze did not sing, or, at least, very little; but she played the pianoforte. Mozart had given her a few lessons. The pupil felt compassion for her master, and who does not know that "pity is akin to love?" It was Mozart's wish to ally

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* Aloysia subsequently married an actor of the name of Lange, and the match was a very unhappy one. The most brilliant part of her career dates from the death of Mozart, to whose compositions she owed her greatest triumphs. She confessed that she had had no idea of his genius, and merely looked upon him as a little insignificant fellow.—*A. Schraishuon.*

himself with the Weber family; and, as there were five daughters, he had ample scope for choice. Aloysia was lost; but her place might be supplied by Constanze; and such was ultimately the case, for, some years afterwards, Constanze Weber became the wife of Mozart. Herr von Nissen affects to believe, "that she felt more for her first husband's talent than for himself." I am not in a position to prove or disprove the accuracy of his opinion; but I can easily understand how consoling and flattering it must have been for a commonplace person, who had married the widow of a great man. When a woman has been induced to resign a celebrated name, it is a sweet reflection that admiration alone had originally caused her to adopt it, and that she will experience the same delight from the new and more humble patronyme bestowed by love. Love, which, from its very nature, compensates for everything, of course may compensate for the loss of notoriety.

After Mozart had entered upon his office of *Hof- und Dom-Organist* (Court and Cathedral organist)—such was his title—he spent two whole years at Salzburg. Nothing occurred, during this time, worthy of being narrated, except the completion in our composer's mind of that grand revolution which freed his ideas from the leaven of routine, and from the influence exerted by those of the period in which he lived, until, by a gradual purification, he was led to adopt new forms, as richly melodious as profound, and which have ever since remained the types of the Beautiful in music. The fruit, which had been preceded by so many fair blossoms, at length fell, mellow and ripe, and overpowering in its fragrance.

Here begins the classical period of Mozart, the most important, and, at the same time, the last great and legitimate change in the manifestations of the musical art. To progress further we must, in addition to melody, harmony, declamation and rhythm, discover totally new elements, of the existence of which we have, at present, no idea.*

* What, then, did Beethoven and Mendelssohn?—Ed.

(*To be continued.*)

Sebastian Bach.—"When at Leipsic I entered a hairdresser's shop, for the purpose of being shaved. I was surprised to see in the inner parlour a portrait of the celebrated J. S. Bach, above which was placed a faded wreath of laurel. On my questioning the barber, he replied that his grandfather had had the honour of attending him (Bach) for the last seventeen years of his life in his professional capacity, who was an object of religious veneration in the family. He added, that the last wig worn by the great composer was formerly in the possession of his grandfather, who had bequeathed it to his father, who in his turn left it to him. His only regret was that he had no heir that he could leave it to; but, although he was poor, he was determined not to part with it during his life. I must admit I felt a great desire to possess myself of this relique. I expressed my profound respect for Bach and his works, and then ventured to propose to purchase it. My offers were at first firmly refused, and I advanced in my biddings from twenty, thirty, to forty thalers, without being able to induce him to sell. When I had advanced the price to sixty thalers, the barber's wife said quickly to him that, as they were circumstanced, it would be folly to refuse such a sum, and the relique would be placed in the possession of such an enthusiastic admirer of music as I appeared to be, and taken care of and respected as it ought. The husband, vanquished by the powerful rhetoric of his better half, could not reply, but, shedding tears, he fetched the wig whilst I counted out the money. I quickly left the shop, for, if I had remained an instant longer, I should have left with the poor barber both the wig and the sixty thalers."—(*Edward Fétis.*)

LETTERS FROM EMINENT MEN.

No. I.

From

FELIX MENDELSSOHN BARTHOLDY.

(*Apropos of the Edinburgh Professorship.*)

[ORIGINAL.]

"*Berlin, Dec.* 17, 1843.

"My Dear Friend,—I hear that you have proclaimed yourself a candidate for the musical professorship at Edinburgh, and that a testimonial which I might send you could possibly be of use to you with the authorities at the university. Now, while I think of writing such a testimonial for you, I feel proud and ashamed at the same time—proud, because I think of all the honour you have done to your art, your country, and yourself, and because it is on such a brother artist that I am to give an opinion; and ashamed, because I have always followed your career, your compositions, your successes, with so true an interest, that I feel as if it was my own cause, and as if I was myself the candidate for such a place. But there is one point of view from which I might be excused to give still an opinion; while all good and true musicians are unanimous about the subject, perhaps the council of the university might like to know what *we German* people think of you, how we consider you; and then, I may tell them, that if the prejudice which formerly prevailed in this country against the musical talent of your country, has now subsided, it is chiefly owing to you, to your compositions, to your personal residence in Germany. Your overtures, your concertos, your vocal and instrumental compositions, are reckoned by our best and severest authorities amongst the first standard works of the present musical period. The public feel never tired in listening to, while the musicians feel never tired in performing, your compositions; and since they took root in the minds of the true amateurs, my countrymen became aware that music is the same in England as in Germany, as everywhere, and so by your successes here you destroyed that prejudice which nobody could ever have destroyed but a true genius. This is a service you have done to English as well as German musicians, and I am sure that your countrymen will not acknowledge it less readily than mine have done. Shall I still add that the science in your works is as great as their thoughts are elegant and fanciful—that we consider your performance on the pianoforte as masterly as your conducting of an orchestra—and that all this is the general judgment of the best musicians here, as well as my own personal sincere opinion? Let me only add that I wish you success from my whole heart, and that I shall be truly happy to hear that you have met with it.—Always your's, sincerely and truly,

"Felix Mendelssohn Bartholdy.

"To W. Sterndale Bennett, Esq."

No. II.

From

ADAM LISZT.

(*Apropos of Franz Liszt.*)

[TRANSLATION.]

"*Paris,* 1824.

"Sir,—The expressions which you have frequently employed in speaking of my son, have been so flattering, that I cannot but be sensible of your kindness, and therefore take this opportunity of testifying my gratitude. I must say that I by no means anticipated the high degree of success with which he was honoured by the public of Paris, and, above all, was not prepared for the comparison, by no means advantageous, which they were pleased to draw between the rising talents of my son, and those of our great Mozart. I recognise in this amiable exaggeration that spirit of French politeness, the boast of which I have all my life been accustomed to hear, and my son will think himself most happy, if hereafter he shall have the good fortune to share some degree of celebrity with the masters of the German school, though he must remain at a very humble distance from him whom it glories in placing at its head.

"You must, however, allow me, sir, to make a few observations upon the following expression that occurred in one of your

journals: 'The parents of young Liszt are poor, and he supports them by the product of his talents.'

"Fortune, it is true, has not loaded me with her favours, yet I have no reason to complain of her neglect. For the space of twenty-three years I have been in the service of Prince Esterhazy, where I filled the situation of steward of part of his sheep farms; the immense income of this prince, and the noble and generous manner in which he acts towards those who have the good fortune to belong to any of his establishments, have long since placed me in that *aurea mediocritas*, so happily described by the Latin poet.

"Having observed in my only son, from a very early age, a decided predilection for music, and having from my youth cultivated the art as an *amateur*, I myself, for the space of three years, superintended his first musical education, with that constancy and perseverance, which form one of the characteristic traits of our nation. I afterwards placed him for eighteen months under the instruction of Messrs. Salieri and Czerny, from the first of whom he received lessons in harmony and counterpoint; and from the second, instructions on the pianoforte; and to both of whom he is indebted for their kind care and attention. I am happy to be thus able publicly to render them the homage of my grateful acknowledgments.

"I came to Paris with the permission of the prince, and by the advice of my friends, in order to perfect my son's talents, by affording him an opportunity of hearing the numerous artists whom this capital contains, and of cultivating the French language, of which he has already some general idea; a language which justly lays claim to the title of being that of Europe. At the same time, I have not neglected to take advantage of the eagerness testified by the Parisians to hear his performance, in order to indemnify myself for the expenses necessarily attendant upon a long journey, and the removal of my whole family.

"Accept my best acknowledgments, and believe me, etc.

"Adam Liszt."

St. Martin's Hall.—A new musical entertainment was given in the small room of St. Martin's Hall, on Wednesday evening, by Mr. George Buckland, the well-known singer, entitled "What shall my Songs be To-night?" The entertainment was announced by Mr. Edward Murray, who has engaged Mr. Buckland and Miss Annie Buckland for a series of performances. Mr. George Buckland is by no means to be despised either as a speaker or singer. He delivered, on Wednesday night, a well written lecture with clearness and good emphasis, and gave his songs with decided point. Miss Annie Buckland has an agreeable voice and sings pleasingly. The most amusing, and certainly not one of the least acceptable, performances of the evening, was a national song, sung, without previous announcement, by Mr. Edward Murray, and vociferously applauded.

Metropolitan Evening Classes.—The lecture room of the above classes, at Crosby Hall, was crowed to overflowing to hear the lecture on "The Chamber Music of England, in the Sixteenth and Seventeenth Centuries," which was delivered by Mr. Charles Steggall, Mus.Doc., Dr. Trevethan Spicer presiding upon the occasion, supported by the Rev. T Hugo, R. Whittington, W. Mitchell, C. Lacy, T. Clark, G. Fisk, and others. The lecture, the first of a series for Easter Term, was remarkably successful. The learned doctor proved himself worthy of his title, and his musical illustrations were efficiently executed by the choir.

City Harmonic Union.—The second concert of this society took place at Crosby Hall, on Tuesday se'nnight, when *Acis and Galatea* was given, with a miscellaneous act. Allowance must be made for an infant society struggling into existence without capital, that needful element of all speculations, mercantile or musical. Some of the choruses went well, others were faulty, but we would earnestly recommend the society to engage a professional band, and confine their performances, for the present, to popular and well-known works. The vocalists, in the serenata, were Mrs. John Rae, Miss Rhemmeiogh, Messrs. Perren, M'Davitt, and Barnby. The miscellaneous act went off better. Mrs. A. Limpus was encored in "Robert, toi que j'aime." Mrs. Rae obtained a recall for "The bonnie wee Wife," and Miss Hincks was encored in "Evangeline." The hall was full.

THE ORCHESTRAL UNION.

The Orchestral Union is an established fact, and one of importance to the art. The band, under the direction of Mr. Alfred Mellon, though one of the smallest, is one of the best in Europe. Every player is a master of his instrument, and adds something material to the general effect. It gives us pleasure to record the names of such an able and spirited body of executants. The list is as follows:—

Violins—Messrs. H. C. Cooper, Dando, Doyle, Watson, Cusins, Carrodus, Watkins, Newsham, Zerbini, and Love. Violas—Messrs. Hill and Webb. Violoncellos—Messrs. Hatton and W. F. Reed. Double Basses—Messrs. Howell and F. Pratten. Harp—Mr. Trust. Flutes—Messrs. R. S. Pratten and Rockstro. Oboes—Messrs. Nicholson and Horton. Clarionets—Messrs. Maycock and Egerton. Bassoons—Messrs Larkin and Waetzig. Horns—Messrs. C. Harper and Rea. Trumpets—Messrs. T. Harper and Stanton Jones. Trombone—Mr. W. Winterbottom. Drums—Mr. F. Horton. Conductor—Mr. Alfred Mellon.

The first concert of the second season took place on Saturday afternoon, before a crowded audience of amateurs and professors, who came for the sole purpose of hearing music of a first-rate character performed in a first-rate style—not to converse and lounge, but to listen and learn. The programme was "short and sweet," and occupied a little more than one hour and a half in performance.

Overture (M.S.) (Mountain Sylph) - -	*John Barnett.*
Concerto, Violin, Mr. H. C. Cooper -	*Mendelssohn.*
Symphony in D minor, No. 2 - -	*Spohr.*
Caprice, Pianoforte, in E major - -	*W. Sterndale Bennett.*
Miss Arabella Goddard.	
Overture (Joko) - - - - - -	*Lindpaintner.*

Mr. Barnett's overture was heard with great interest by those who remembered it in its original shape during the very successful run of the opera to which it is a prelude. It has been considerably altered and elaborated; but the themes and the form in general are much the same. A very effective and brilliant *coda* has been added. The overture was played with wonderful spirit, and loudly applauded. Mr. H. C. Cooper, who has made a special study of Mendelssohn's beautiful and difficult concerto, never played it with more vigour and unerring execution. It was a new triumph for the accomplished English violinist—who should now turn his attention to the violin concerto of Beethoven. The accompaniments to Mendelssohn were irreproachable. Spohr's perfect symphony—perfect in form, in sustained interest, in the contrast and balance of its various movements, and in the unceasing beauty of its ideas—was one of the richest treats that has for a very long time been provided for the amateurs of orchestral music. It was astonishing to hear the effect produced in this fine work—so elaborate and trying from beginning to end—by a band of thirty players. The *scherzo* was absolutely faultless. Here, if you please, was the "light and shade," so much talked about, yet so seldom obtained. Beethoven's *beau idéal* was an orchestra of sixty good players. Mr. Alfred Mellon has realized half of the mighty musician's dream. He must accomplish the other half, or he will have the same question put to him which Lord Grizzle addresses to the ghost of King Arthur—

"If no more, *why so much?*"

The Symphony was applauded with enthusiasm; and Spohr was as well understood and as much *goûté* as Mozart, Beethoven, and Mendelssohn, last season. It is now the turn of Haydn—who, by right of chronological order, should have been first instead of last. There is a certain symphony in G, however,

not very widely known, which Mr. Alfred Mellon will do well to look after. Who knows, when this is performed by the band of the Orchestral Union, whether the last may not turn out the first, and Haydn more than substantiate his right of precedence.

Of Miss Arabella Goddard's very artistic performance of the masterly *Caprice* of Mr. Sterndale Bennett (a "regular" *caprice*), we can find nothing to advance which would express the sentiments of the audience half so well as what is said by the *Morning Post*:—

"Another piece of executancy of the highest order was Miss Goddard's delivery of Sterndale Bennett's delightful *Caprice*. This celebrated *artiste's* playing is invariably correct, clear, distinctly articulated, excellently phrased, each musical sentence being so rounded off, each period of the measure so justly emphasized, that the sense of the composition is rendered intelligible to all. This is the first merit of this very young and extraordinarily gifted pianist. But still higher praise is due to her for the crowning grace which pure unaffected musical sentiment and deep reverence for the text of the great masters throw over her best performances. Miss Goddard played her countryman's composition better, much better (so far as our experience extends) than it had ever been previously executed in public, and was duly rewarded by enthusiastic applause."

The accompaniments to Mr. Bennett's *Caprice* were less "irreproachable" than those to Mendelssohn's concerto.

The dashing and characteristic overture of Herr Lindpaintner to his *ballet* of *Joko, le Singe du Brésil* (in spite of the absence of trombones and two of the horns—and in spite of the *Allegro* being taken too fast) was a spirited climax to this excellent concert—an auspicious inauguration of the second season of the Orchestral Union.

Mr. Alfred Mellon's *first step* must now be to add two good violins, one good viola, one good violoncello, and one good double bass to the orchestra. When that is effected, his next step must be ———— *Attendons.*

M. ALEXANDRE BILLET'S SOIRÉES.

The third and last performance presented many interesting features. It commenced with Beethoven's sonata in F, Op. 54. This is so seldom played in public that it may be regarded as a novelty. The last movement, a sort of *toccata, con moto perpetuo*, in *allegretto* time, is one of the most difficult quick movements ever written by Beethoven for the pianoforte, and requires a perfect master of the *clavier* to do it justice. M. Billet executed the whole sonata (which is as short as it is quaint and vigorous) with accuracy and power, and in the last movement distinguished himself by his usual mechanical dexterity. The sonata (which is not a sonata) was followed by Bach's Prelude and Fugue in A flat, and Mendelssohn's Prelude and Fugue in F minor (from the *Six Preludes and Fugues*, Op. 33). M. Billet showed his usual skill in interpreting the compositions of the ancient masters.

The *Momento Capricioso*, in B flat, Op. 12, of Weber—a very difficult *toccata* in double notes and chords—was brilliantly executed. This piece demands a great command of the *staccato* and a flexible wrist. The grand pianoforte sonata of Mozart, in F, Op. 12, for two performers, introduced Miss Amelia Taylor (M. Billet's cleverest pupil), who distinguished herself so much last year at M. Billet's concerts. Miss Taylor's playing shows great improvement, and she already bids fair to occupy a high position in her profession. The sonata was admirably executed, and received with loud applause. In the second parts the performances were of a less important character, but still all good of their kind. They consisted of Dr. Wylde's *Une Rêverie*, in F sharp minor; M. Charles Mayer's *La Fontaine*, in F sharp major; Mr. G. A. Macfarren's *Spring Morning*, Canzonetta, in C; Mr. Sterndale Bennett's *L'Appassionata*, in G minor; and Mr. Cipriani Potter's *Pezzo di Bravura*, in E. M. Mayer's *La Fontaine*, and Mr. Cipriani Potter's *Pezzo di Bravura* unanimously encored. The vocal music was entrusted to Misses U. Barclay and Stabbach, each of whom sang two songs. The former lady contributed Mendelssohn's "Oh! Rest in the Lord," and "The Rainy Day," by Mr. J. Hatton—a new song and a good one. Miss Stabbach introduced a ballad, by F. Ehrenstein, called "Angels are near," and a *romanza*, by W. G. Cusins, entitled "Oltre il mare," both of which she sang with decided talent. Herr Wilhelm Ganz accompanied the vocal music. M. Billet played on Woolley and Co.'s patent grand upright pianoforte.

AMATEUR MUSICAL SOCIETY.

The third concert for the season took place on Monday, in the Hanover Square Rooms. There were nearly seven hundred present, and upon such an assemblage of rank and fashion, and more especially of beauty, it did good to the eye of the connoisseur in such matters to dwell. The concert was under the direction of Mr. Henry Leslie, hon. secretary to the society, who, according to custom, selected the programme for the occasion. (At the first concert, this honourable office was fulfilled by Mr. Jekyll; at the second, by Lord Gerald Fitzgerald.) The programme of the third concert was as follows:—

Part I.—Symphony, No. 2 in D, Beethoven; Vocal Part-Songs, Kreutzer and Lachner; Overture No. 4, C. E. Stephens; Song, "O let Me sing to Thee," Henry Leslie; March, *Tannhäuser*, Wagner.

Part II.—Concertino, Pianoforte, Benedict; Duet, "Again rejoicing Nature sees," Miss Laura Barker; Minuet, S. W. Waley; Vocal Part-Songs, Kreutzer and Mendelssohn; Overture, *Der Freischütz*, Von Weber. Conductor, Mr. G. A. Osborne.

It was generally agreed that this concert was the most successful ever given by the Amateur Musical Society. It passed off with great *éclat;* the room was crowded, and the audience delighted. The music all went well (in the "Pickwickian sense"). The only possible objection that could be taken against the execution of the symphony was, with regard to the *larghetto*, which was played a little too fast. In other respects the performance was excellent. The first two symphonies of Beethoven, indeed, are entirely within the resources of the band, and are always well played by the gentlemen professors. The concert-overture of Mr. C. E. Stephens, which enjoys the romantic title of *A Dream of Happiness*, is a clever, agreeable, and musician-like composition. As far as mere notes and the precision of the *ensemble* were concerned, there was little to criticise; but, being a new work, the points, in which the band of amateurs is oftenest deficient, were more evident in this than in the symphony, and the "pianos" and "fortes" were occasionally confounded, and never sufficiently well contrasted. The overture, however, all circumstances considered, was more than fairly performed, and was warmly received by the audience. The march of Herr Richard Wagner, the Mahomed of modern music, though eccentric, has some curious and striking points. It laboured under a great disadvantage, however. The original score and parts not being at hand, a new orchestral arrangement was made for the occasion; and this fact may possibly have militated to its disadvantage. We cannot say that it was entirely understood. The admirable concertino of Mr. Benedict was performed by Mr. S. W. Waley, in a highly effective and artistic style. Too much praise can hardly be awarded to that gentleman for the ardour and perseverance he must have bestowed in studying it. The band, under the special direction of Mr. Benedict, accompanied Mr. Waley with good effect; and the applause at the conclusion was enthusiastic. Mr. Waley's minuet (introduced for the first time) is so great a step in advance of all his previous efforts, that we may reasonably anticipate works of still higher importance from his pen. Mr. Waley has many of the qualifications requisite to form a good composer. He expresses his ideas with fluency and ease, and has only to guard against the error of accepting too readily the first that may present themselves. We have heard two minuets from his pen; and should now be very pleased to listen to an entire symphony. The overture to *Der Freischütz* kept a large majority of the

audience in their places until the end of the concert. It was played with a vigour and *entrain* worthy of unqualified commendation, and brought the concert to an effective close.

The vocal music was interesting. Mr. Henry Leslie's new song (composed to some graceful verses of Mr. J. Palgrave Simpson) is charming, though unpretending, and was exquisitely sung by Miss Dolby, for whom it was composed. It was unanimously encored, and was sung by the talented lady even better the second time than the first. Miss Laura Barker's pretty duet was extremely well given by Miss Dolby and her promising sister, Miss Amy Dolby. The vocal four-part songs were sung by a body of amateurs, under the name of the *Deutscher Männer-Chor*. These gentlemen have been trained by Herr Ernest Pauer, the pianist, upon whom their performances reflected the highest possible credit. From what was heard on Monday night, we may hope to possess in London, in the course of time, a choral force which will prove no contemptible rival to the celebrated Cologne choir. The materials are there, and nothing but experience is wanting. It was the first appearance of the *Deutscher Männer-Chor*, and their reception could not have been more favourable. The part songs they introduced were "Die Kapelle" (Conradin Kreutzer), "An den Sonnenschein" (Lachner), "Abendfeier" (C. Kreutzer), and "Jäger's Abschied" (Mendelssohn). These were all characteristic in their way, but that of Mendelssohn was worth the other three put together. The *Männer-Chor* was established in May, 1853, by thirty gentlemen, who appointed Herr Pauer director. At present the number is forty-two, besides eighteen "non-performing" members. They meet weekly, for the study and performance of German quartets and choruses.

Mr. Osborne was, as usual, the conductor of the evening, and accomplished his duties with his accustomed industry and talent.

MR. ALLCROFT'S CONCERTS AT THE LYCEUM.

Taking advantage of the Easter dramatic recess—as Passion week may be called—Mr. Allcroft opened the Lyceum Theatre on Monday evening, for a series of musical entertainments, to take place every night during the week, except Friday. The first part of each concert has been devoted to the works of a classical composer, while the second has been composed of the usual miscellaneous materials. Mendelssohn led the way on Monday, and the selection comprised the overture to *Ruy Blas*, the violin concerto, the *Scherzo*, *Notturno*, and Wedding March from *A Midsummer Night's Dream*, the *Andante* and *Salterello* from the A major, or, as it is called, the "Italian" Symphony, with some vocal pieces which were sung by Miss Rebecca Isaacs, Mr. Augustus Braham, etc. The instrumental performances were unexceptionable. The band was that of the London Orchestra, and the conductor, Mr. Frank Mori. The London Orchestra is composed of some of our most eminent performers, and though scarcely more than thirty in number, their playing exhibits the force and power of an infinitely larger body. The magnificent overture to *Ruy Blas* was executed with great fire and precision and loudly applauded. The selections from *A Midsummer Night's Dream* and the two movements from the *Italian Symphony* served, perhaps, even more than the overture, to exhibit the good qualities of the band. The crispness and lightness displayed in the *Scherzo* of the former, the vigour and precision of the Wedding March, and the "light and shade" in the movements from the symphony, were equally creditable to the members of the band and Mr. Frank Mori, who took all the times according to the strict indications of the composer. Herr Ernst played better, if possible, than he did at the second concert of the New Philharmonic, and Signor Cioffi gave one of the *Lieder ohne Worte* on the trombone. The audience were highly gratified with the Mendelssohnian music, and liberal in their applause. Miss Rebecca Isaacs sang the charming air, "The Flowers are singing," exceedingly well, and Mr. Augustus Braham was very happy in the fine song, "Then shall the Righteous," from *Elijah*. Mdlle. Milla and Miss Blanche Tudor sang the melodious and popular duet, called "Greeting." Mdlle. Milla has a *mezzo-soprano* voice, and Miss Blanche Tudor a *soprano*. The last-named is rather ambitious, and in the second part attempted the *cavatina* from *Ernani*, "Ernani involami," which was quite beyond her powers. Few even of the Italians can execute this difficult song, not to say well, but tolerably; yet all our English singers persist in essaying it, in spite of repeated failures.

Of the miscellaneous part of the concert, it is unnecessary to say much. Herr Ernst performed his *Carnaval de Venise*, with his usual immense execution and genuine humour, and was enthusiastically encored. Nearly all his variations were new. Miss Anne Oliva, aged ten, who made her first appearance in England, showed a precocious talent in a solo on the concertina. Pity that such evident talent should have been wasted on such an instrument. Miss Oliva comes from America, where she has been greatly praised. A feature of the second part was a solo on the clarinet, by Mr. Lazarus, which was played to perfection. Such execution and tone could hardly be surpassed. Miss Rebecca Isaacs and Mr. Augustus Braham were encored in the duet from *Linda di Chamouni*, "Da quel dì."

We forgot to mention that a Miss Nixon, evidently an amateur pianist, played a fantasia on the "Standard Bearer" in the first part—a rather inexplicable interpolation in the Mendelssohn part of a Mendelssohn concert. Miss Nixon was very nervous, and as it was, we believe, her first attempt in public, we shall say nothing more about it.

On Tuesday—a Beethoven night—the band performed two movements from the Eighth, and two from the Pastoral Symphony. Herr Ernst—who was engaged for the series—introduced a Serenade for the violin—which, though little known, is exceedingly beautiful—and played it to perfection. Wednesday was dedicated to Mozart, and Thursday to Weber.

The attendance, which was by no means numerous on Monday—owing, no doubt, to the several musical entertainments in the immediate neighbourhood—improved during the week. Such concerts are in the highest degree deserving of support; and we sincerely trust that Mr. Allcroft has been a gainer by the speculation.

DRURY LANE PROMENADE CONCERTS.

Why the managers of theatres, who are interdicted from giving dramatic and operatic performances during Passion Week, should be allowed to present the public with miscellaneous musical entertainments and promenade concerts, is difficult to explain. Who is the prohibitor, and whence the law? Is the "Row Polka" less profane than *Hamlet*, and the "Low-back'd Car," of higher morality than the *Mose in Egitto?* In framing such a statute, the legislature has overleaped its intention, and missed the point of intended legislation. If it were meant to close the theatres during Passion Week, the law must be obscurely worded which sanctions, or at least does not prohibit, concerts of every denomination, from the "Classical" to the "Promenade." Drury Lane may be hung and decorated, refreshment and reading rooms may be provided, the pit may be covered in, orchestra, vocalists, and instrumental solo executants engaged, and the audience may perambulate the theatre, with a freedom denied them in the regular season; and yet the prohibition is stringent, that in the week preceding Easter no representations of any kind shall take place, which involve dialogue, stage costume, or the shifting of scenes—as if these were more at variance with religion than polkas or quadrilles. "Ten to one on it, with anybody that knows the statues," the law-maker never contemplated the possibility of the theatre being opened at all. Now, however, that the paradox has become so evident—the Promenade Concert this week at Drury Lane having thrown the whole thing into ridicule—the restriction may, probably, be extended to all kinds of performances, those of sacred music excepted; and this, no doubt, was the original *spirit* of the law.

Mr. E. T. Smith, if we are to credit the Drury Lane bills, can always command something extraordinary. We have, certainly, proofs of his enterprize and success in fishing up wonders of one kind or another. His first great hit this season at Drury Lane, was the man who walked on the ceiling, fly-wise; his next was

G. V. B., and his penultimate, the Chinese jugglers. Of his many miscellaneous and intervening wonders, we have no recollection.

The vocal and instrumental performers, on Monday night, consisted of Misses Poole, Ransford, Susannah Lowe, Featherstone, and Messrs. Elliot Galer, Ransford and Henri Drayton (vocalists); with the Messrs. R. Dean, Sidney, Davis and R. S. Pratten (instrumentalists).

The theatre was tolerably full. Mr. G. Haywood was the instrumental, and Mr. J. F. Duggan, the vocal conductor. Some of the most popular songs from Mr. Duggan's *Léonie* were sung by Miss Susannah Lowe and Mr. Elliot Galer. The *rondo finale* was nicely given by the lady, and the ballad, "Yes, 'tis a Spell," by the gentleman. Miss Featherstone was encored in "Saucy Kate;" Mr. Henri Drayton much applauded in a French romance by Adolphe Adam; and Misses Poole and Ransford, in some very popular ballads, won the hearts and hands of the promenaders. A flute solo by Mr. Pratten, was a masterly performance; and a duet for clarinet and cornet, by Messrs. Dean and Davis, gave great satisfaction.

On Wednesday there was another promenade concert. On Thursday morning the Fancy Fair came off with great success. The third and last "promenade" comes off to-night; and then Drury Lane Theatre will be consigned to Mr. Jarrett, and the Royal Opera.

FOREIGN.

PARIS.—(*From our own Correspondent.*)—Mdlle. Rosati has re-appeared at the Grand Opera, to the delight of the admirers of the Terpischorean art, who were getting tired of waiting for the new *ballet*, so long promised, in which Mdme. Cerito is to sustain the principal part. The said *ballet* will *positively* be given at the end of the month—at least, so promises the management. *Credat Judæus Apelles.* The *Nonne Sanglante* of M. Gounod is in active rehearsal.—"*Concerts Spirituels*," as they are fantastically termed, are the order of the day at the Italiens, and Rossini's *Stabat Mater* figures conspicuously in the bills.—At the Odéon, we have had three new pieces almost simultaneously. One, *La Taverne*, a three act comedy by M. Sardeau, was a failure; the other two, *La Conquête de ma Femme*, by M. Louis Leroy, and a one act comedy by M. Léopold Laluyé, succeeded.—The Théâtre Lyrique has just revived *Le Panier Fleuri*, by M. Ambroise Thomas, which was first produced at the Opéra Comique in 1839, with Mdme. Jenny Colon in the principal character: Mdlle. Petit-Brière now plays the part. M. Victor Adams' opera, *La Reine d'un Jour*, is in rehearsal. The career of *Mâitre Wolfram* has been suddenly stopt by the illness of Mdme. Meillet. Thank the fates, however, Mdme. Marie Cabel is in the possession of the best health, and of all the charms for which she is so renowned, and which continue to render *La Promise* as popular as ever.—At the Opéra Comique, Meyerbeer's *Etoile du Nord* pursues its successful career with undiminished attraction, and Peter the Great is a far more popular personage with the Parisian public than the Czar Nicholas. Mdme. Larcena, formerly of the Théâtre Lyrique, and afterwards at the Variétés, has made her *début* at the Opéra Comique in *La Dame Blanche* and *Les Mousquetaires.* She has been well received, and, in addition to being a pleasing singer, is a pleasing actress. There is some talk of a new three-act opera by M. Victor Massé, the *libretto* by the indefatigable and inexhaustible M. Scribe. The Opéra Comique, too, gives a *Concert Spirituel* on Saturday, the 15th, for the benefit of the *Association des Artistes Musiciens.* Among other things, we shall have a part of Rossini's *Stabat Mater*, an interlude by the *Société d'Harmonie Sax*, and one of Mendelssohn's pianoforte *concertos*, by the accomplished Mdme. Wilhelmina Clauss. The orchestra will be conducted by M. Thilmant, and the chorus under the direction of MM. Cornette and Bataille. There will be 400 performers.—The Théâtre Français has just lost two valuable members—M. Brindeau and Mdme. Delphine Fix. In resigning his position as *Sociétaire du Théâtre Francais*, M. Brindeau has stipulated for the right of playing at any other theatre in Paris, if he chooses.—At the Gymnase, *La Crise* will shortly disappear from the bills to make way for a new piece by MM. Emile Augier and Jules Sandeau. According to report, the Spanish Dancers, who proved so attractive last summer will re-appear, while Mdlle. Luther, on the other hand, will disappear, having thrown up her engagement. Her secession will be a loss to the theatre.—*La Vie en Rose*, vaudeville, by MM. T. Barrière and H. de Kock, which for some time since has given occupation to the gentlemen of the long robe, has at length been produced at the Vaudeville, and proved a trump card for the management. The principal parts are sustained by MM. Félix, Fechter, and Mdme. Doche. There has been a curious correspondence between Mdme. Doche and Mdlle. Page, to whom the principal character in this piece was first allotted, in the public journals. The rival beauties are very severe upon each other, but Mdlle. Page has satisfactorily proved herself the youngest. The *habitués* of the Vaudeville, as well as the general public, have been much grieved by the death of the well-known Lepeintre Ainé, who committed suicide. He was buried on Saturday.—M. Victor Séjour's comédie-vaudeville, in three-acts, *L'Argent du Diable*, has been quite successful at the Variétés; and as much may be said of a trifle in one-act, by M. Raymond Deslandes, entitled, *D'une Fenêtre à l'autre.—Sur la Terre et sur l'Onde* is the title of a new five-act vaudeville at the Palais Royal, by MM. Varin and Biéville.—Great preparations are being made at the Porte-Saint-Martin, for the production of a Russian piece translated by M. Eugène Moreau. The name of the Russian author is Nicolas Gogal. The piece, which was, at first, announced under the title of *Un Journaliste*, will at present bear the much more attractive appellation of *Les Mystères de la Russie, ou un Coin du Voile déchiré.* The next novelties, after this *pièce d'occasion*, will be a drama, by M. Decourcelle, entitled *Jean Rémy*, and *Schamyl* (also *àpropos*), by M. Paul Meurice.—*Le Pendu*, by MM. Anicet Bourgeois and Michel Masson, has been very successful at the Ambigu-Comique.

M. Duprez has given a second representation at his Théâtre-Ecole. The chief attraction was an unpublished *opéra-buffa*, in which MM. Roger, Mocker, Mdlles. Duprez, Mira, and M. Duprez himself, all sang.—M. Hector Berlioz has gone to Germany at the special request of the Société des Concerts, of Hanover, for the purpose of directing the execution of his *Faust*, *La Fuite en Egypte*, and *Roméo et Juliette.*—M. Adolphe Adam has been created a member of the Order of Albrecht of Saxony, by His Majesty the King of Saxony.—M. Servais, the vocalist, has come to Paris expressly to give a concert in conjunction with M. Henri Herz. Mad. Gaveaux-Sabatier has also announced her intention of giving a concert.—By the way, the journal called *Figaro*, which formerly enjoyed so much celebrity, is to be revived under the editorship of MM. H. de Villemessant and B. Jouvin.

MARSEILLES.—*Fidelio* has been performed here, and proved a failure! *De gustibus*, etc.

VIENNA.—(*From our own Correspondent.*)—The Italian Opera season has commenced, and the opera selected for the opening night was *Norma*, the character of the priestess being sustained by Mdme. Medori. This lady, who has always been a great favourite with the Viennese, and only left them to succeed Mdme. Grisi at St. Petersburg, was greeted with loud and continuous applause on her appearance. Signor Bettini was Pollio, and, owing to the sudden indisposition of Mdme. Olivi, the part of Adalgisa was undertaken by Mdlle. Pozzi. Capellmeister Esser conducted. The next opera was *Cenerentola*, which has long been banished from our repertory. Mdme. Borghi sustained the part of Angelina, a dangerous one, in consequence of the still lively remembrance of Mdlle. Alboni. Mdme. Borghi, however, went through the ordeal triumphantly, and immediately established herself in the good graces of the *dilettanti* of Vienna. Her voice is fresh and, at the same time, well trained, and her dramatic powers considerable. Signor Pasi made his *début* as Don Ramiro. His voice is not powerful, but sweet, flexible, and suited to Rossini's music. Herr Eckert, who has been recently engaged as *Capellmeister*, gave proof of his entire competence to fulfil satisfactorily the duties of his arduous office. Altogether the Italian Opera season has begun well.

The fifth quartet *soirée* of the second series, given by Herren

Hellmesberger, Durst, Heussler, and Schlesinger, opened with a quartet by Herr Assmeyer—his first attempt in this class of writing, and *not* a successful one. Beethoven's pianoforte trio in D major, and Mendelssohn's magnificent quintet in A major, magnificently performed and rapturously applauded, completed the concert.—Herr Stockhausen's last concert took place in the rooms of the *Musik-Verein* on the 5th inst.—The Beethoven Festival, which was to come off in Seuffert's room, has fallen to the ground, in consequence of the continued illness of the Russian artist, Herr Schmidt.—Mdme. Jenny Lind Goldschmidt's third concert is fixed for this evening, the 8th, in the grand *Redoutensaal.*

BERLIN.—(*From our own Correspondent.*)—Since my last, I have been twice to hear Herr Dorn's new five-act opera *Die Niebelungen*, and am therefore better qualified to give an opinion. The author of the *libretto*, Herr E. Gerber, has not been happy in his subject. The public do not take the same interest in the cold, statue-like personages of the old German epic as for beings of a later period, in harmony with themselves. They admire without sympathy, and hence Herr Dorn has to contend with a great difficulty. His music is not very original, but it has character—without any leaven of French or Italian. Still, it is not likely to attain a lasting popularity. Mdlle. Johanna Wagner exerted herself to the utmost in the principal character, Brunhild, both as a singer and an actress, and was deservedly applauded. The other parts were well sustained by Mdme. Herrenburger, Herren Bost, Theodore Formes, Schäffer, and Krüger. The chorus was steady and excellent. The opera is put on the stage magnificently. The other operas lately have been Cherubini's *Der Wassertrüger* and *Fidelio*, with Mdme. Köster as *prima donna.*

The third subscription concert of the *Singakademie* was rendered particularly interesting by the performance of Cherubini's grand mass in D minor, a work which had been very seldom executed in Berlin, and was new to most of the audience. The solo-singers and chorus were by no means entitled to praise. The general execution was very slovenly. The other pieces were a "*Salvum fac Regem*" and a "*Te Deum*," both by Herr Grell, and produced for the first time in Berlin.—At the fourth and last subscription concert of the *Frauen-Verein*, for the benefit of the *Gustav-Adolph-Stiftung*, M. Louis Lacombe, the pianist, played two pieces of his own composition, Bach's fugue in C sharp major, and Chopin's *Etude* in F minor. He was greatly applauded, and, being encored in the last piece, substituted Weber's *Invitation à la Valse.* The *Dom-chor* sang a *Vaterunser* by Taubert, a *Lied* by Mendelssohn (arranged for a chorus), etc., and Mdme. Tuczeck an air by Stradella. M. Vieuxtemps concluded his series of concerts as he began them—with the *concerto* dedicated to King Friedrich Wilhelm IV.—At the last *trio-soirée* of Herren Löschhorn and the Brothers Stahlknecht, a new trio by Herr Taubert, in E flat major was introduced.—Beethoven's oratorio, *Christus am Oelberge*, is to be executed in Kroll's establishment on Good Friday, by the members of the *Gesang-Verein*, assisted by Herr Carl Henning as organist, and Herr Kroll's orchestra.

BONN.—Robert Schumann is, at present, an inmate of the Private Lunatic Asylum of Endenich, near Bonn. We are happy to be enabled to state that, according to the opinion of his physicians, he may still recover. Mdme. Schumann has been expressly forbidden from attending on the patient, as her presence on the last occasion produced an irritating effect. She, therefore, remains in Düsseldorff.

GOTHA.—*Santa-Chiara*, the new opera of His Royal Highness the Duke of Coburg-Gotha has been brought out with success. In the opinion of the general public, the composer has made progress since his last opera. M. Liszt conducted the opera on the night of the first representation. The *libretto* is by the well known German dramatic authoress, Mdme. Charlotte Birch-Pfeiffer. The story is taken from a semi-historical legend, according to which the Princess Charlotte of Brunswick, wife of the Czarewitsch Alexei, son of Peter the Great, was, by means of a sleeping potion, thrown into a deathlike trance.

ROTTERDAM.—The twenty-fifth anniversary of the *Verein zur Beförderung der Tonkunst* will be celebrated on the 13th, 14th, and 15th of July, under the direction of Herr Verhulst. The following is the programme, as at present arranged:—First day: Handel's *Israel in Egypt;* second day: *The Seasons*, by Haydn; and, the third day: Beethoven's Ninth Symphony (choral), followed by other smaller works, executed by the several vocalists and instrumentalists. Mdlle. Jenny Ney (from Dresden, *soprano*), Mad. Sophie Gurau-Schloss (Hamburgh, *mezzo-soprano*), Herr Steger (Vienna, *tenor*), Herr Pischek (Stuttgart, *barytone-bass*), and Herr Carl Formes (London, *basso-profondo*), have had engagements offered them for the solo-parts; but as Mad. Gurau-Schloss has retired from public life, it is doubtful whether she will accept.

ST. PETERSBURG.—The pianist, M. Mortier de Fontaine, who has permanently settled here, has given a series of so-called historical concerts to empty benches. Herr Henselt is about to undertake a *tournée* through all parts of the empire for the purpose of giving concerts.

REVEL.—In consequence of the war, the manager, Herr Fass, was suddenly commanded to close the theatre on the 10th of March. It was only by the most pressing entreaties that he obtained permission to postpone carrying out the order until the 1st of April (Russian style). The greater part of the company will proceed to Pernau, where they will give a limited number of performances.

LEIPSIC.—M. Hugo Ulrich's symphony in B minor has been performed at the *Gewandhaus*, under the direction of the composer. Herr Joachim is announced for the next concert, when his new overture to *Hamlet* will be given. Herr R. Dreyschock is to play a violin-concerto by Mr. Litolff at the same concert. Mdlle. Agnes Bury is engaged here for the winter season.

BRESLAU.—M. Vieuxtemps is giving concerts here.

COLOGNE.—The *Mozart-Verein* have given Herr Marschner's opera, *Hans Heiling*, with pianoforte accompaniment.—The theatre will close on the 1st of May. The manager has gone to Coblentz with the opera company, for the purpose of giving three performances, to consist of *Tannhäuser, Zampa*, and *Le Prophète.*

DRESDEN.—Mdlle. Jenny Ney has received the title of *Königlich. Sächs. Kammersängerin* (Royal Saxon Chamber Singer.)

AUGSBURG.—Herr Richard Wagner's *Tannhäuser* has been played here several times, and favourably received.

DARMSTADT.—The last novelty at the theatre was Herr von Flotow's *Indra*, which pleases.

MANNHEIM.—The quartet *soirées* of Herren Becker, Hildebrand, Mayer and Kündiger, have been well attended. Auber's *Marco Spada* has been produced with great success, at the Opera.

PRAGUE.—Herr Marschner's opera, *Der Templer und die Jüdin*, has been revived. Two concerts have been given, one by Herr Goltermann, the violoncellist, and the other by Mdlle. Bertha Brausil, who is only twelve years old. Mendelssohn's *St. Paul* will be produced at Easter.

GRATZ.—Herr Staudigl is expected, and will sing at a grand festival, which is shortly to take place here.

PRESBURG.—*Die Zauberflöte* has been revived, to the great delight of all lovers of true music.

HAMBURGH.—Herr Wagner's *Tannhäuser* was given to a very full house, for Herr Lindemann's benefit.

KÖNIGSBERG.—Cherubini's *Lodoiska*, and *Tony*, an opera by His Royal Highness the Duke of Coburg-Gotha, are in rehearsal.

BERGAMO.—The following, about Rubini's funeral, is from the *Gazetta di Bergamo:*—"On the coffin, which was covered with black velvet, and enriched with gold embroidery, was placed the uniform of director and grand master of the Imperial Schools of Singing, to which dignity the Czar had appointed the deceased. On the uniform sparkled the Order of Saint Ernest of Saxony, the Grand Medal of Merit, in brilliants, of the Russian order of St. Andrew, presented to Rubini by the Emperor Nicholas, the Prussian Medal of Merit, and the medal of the city of Vienna.

A crown of massive gold, enriched with diamonds, the magnificent donation by which the aristocracy of St. Petersburg testified their admiration of the great artist, was also deposited on the coffin. On the portico of the church at Romano, where the funeral-service was performed, the following inscription met the eye of the spectator:—'*The poor gently bless thy memory, because, honourably enriched, thou camest to their assistance with paternal solicitude and alleviated their sufferings.*'"

BIRTH.—On Wednesday, at her residence, near Fulham, Madame Grisi was safely delivered of a son.

THE MUSICAL WORLD.

LONDON, SATURDAY, APRIL 15TH, 1854.

THERE seems to be, at the present moment, a strong wish on the part of certain writers, who profess to instruct the public in musical affairs, to abuse and underrate the compositions of Dr. Spohr. This new prejudice, for it is nothing better, has been recently demonstrated to an outrageous extent. So much so, indeed, that we think it our duty to protest against it, and to warn our readers, lest they should be induced, by plausible arguments and well-turned sentences, to render injustice to a musician whose influence on the progress of art in this country has been immensely beneficial. Whatever may be thought and said of Dr. Spohr, he can never be fairly classed among ordinary composers. His claims to rank among the greatest and most conscientious masters are unquestionable; and the benefits he has conferred on the art, in almost every branch of it, are too many and too solid to be overlooked or sneered at. It would be well for some of those "guides" of public opinion, who have recently adopted a tone of invariable depreciation when alluding to Dr. Spohr and his works, to ponder well on the ultimate tendency of what they are doing. They are teaching their readers to undervalue that which is of the utmost consequence to the welfare of music. They are throwing cold water on those qualities of sincerity and high attainment which are so eminently useful in its pursuit, by holding up to obloquy, if not to derision, the honest efforts of a simple and true man. For more than half a century, Dr. Spohr has laboured zealously and with undeviating steadfastness of purpose to elevate the taste of the multitude for that art which, by universal consent, has been pronounced *divine*, and which, while ministering to the most innocent enjoyment, helps to purify and civilize the popular mind. An uncompromising worshipper at the shrine of music, like all those who have cultivated it most successfully, he regards his mission as a sacred one, never to be prostituted to mere worldly or selfish considerations. In this he resembles the kings of harmony—from John Sebastian Bach to Felix Mendelssohn Bartholdy; and in this, if in nothing else, he has shown himself worthy of a place among them. While he has continually raised the dignity of his profession, Dr. Spohr has never once degraded it.

Not many years ago the bias was quite the other way. The musical mind of Germany, and of all the followers of the German school, was thoroughly imbued with Spohr. Their light was but a reflection of his light, their ideas were the natural offspring of his, their forms but imitations of his own. He had pointed out a high road to excellence in which the rest endeavoured to walk; he had invented a new style with whose attractions the others were intoxicated. From one well alone was drawn the German inspiration; and that well was Spohr's. Even the critics were as mad on one side, as now they are mad on the opposite. Mozart and Beethoven were on the point of being deposed, and Spohr was to reign in their stead. No composer was more idolised, emulated, and pillaged; the young musicians regarded him as a prophet; his method of harmony was lauded to the skies, and his knowledge of orchestral combinations pronounced unparallelled. That *engouement*, that blind devotion, which could only see one colour in musical painting, one model to copy, one great master to venerate, has passed away. The old love vanished, and a new one supplied its place. A more general and intimate acquaintance with the instrumental masterpieces of Beethoven and Mozart, the oratorios of Handel, and some of the best operas of Rossini and Weber, had much to do with weakening the all-powerful influence of Spohr. But still more was to be attributed to the original and dazzling genius of Mendelssohn, who more rapidly than any other composer of any known epoch assumed a dominant and almost undivided sway over the tastes and feelings, the heads and hearts, of musicians. This was the real new love, which banished the old, and usurped its place. As Mendelssohn rose, Spohr fell. In the estimation of the world of music, the young composer utterly eclipsed the elder.

This result was not extraordinary. That Mendelssohnw as a greater inventor, and even a greater master than Spohr, we are ready to admit. But matters have now come to such a pass, that the finest works of the latter—a noble and genuine musician for all that—are as often spoken of with ungrateful irreverence as with proper respect, and sometimes, too, by those who should either know better, or cease to write and talk about music and its professors.

We have alluded to this subject with regret; but it is the manifest duty of those who have the progress of music and the social consideration of its professors at heart, to do what lies in their power in order to arrest the march of error, and tear the veil from sophistry and falsehood. We cannot, indeed, remain idle and inattentive while the public is being notoriously misled in a matter of such serious importance. Dr. Spohr is an illustrious musician, a man of genius as well as of talent, and an honour to an art every branch of which he has adorned and enriched by his writings. In one department he is unrivalled. Perhaps no composer has produced so much and so well for the first of orchestral as it is the first of solo instruments. Dr. Spohr's compositions for the violin alone (we say nothing of his other works) form one of the most extensive and valuable bequests that have been made to musicians. To speak of such a man, as of one of the common sort of artists, or as of a dry pedant, or as of anything short of what he really deserves, is to derange the order of things, and to strike a blow at the very foundation of music.

Within the last fortnight two of the symphonies of Dr. Spohr—the *Weihe der Töne* and the D minor (No. 2),—have been expose to flippant animadversions, from those, on one side, who are nothing better than blind and bigoted past-worshippers, and on the other, from a very different class of critics, whose *beau idéal* is concentred in a certain modern school of composition which might be properly styled the Music-run-mad School. That a work so full of imagination and beauty as the *Weihe der Töne* should be spoken of contemptuously by the same Aristarchus who recommends the curtailment of the first movement of Beethoven's pianoforte concerto in G major,*

* Vide *Examiner*, April 8.

was not surprising—since the self-sufficiency which urged him to give Beethoven a lesson in plan and development might very easily have incited him to put down Dr. Spohr as a laborious trifler. But so long as we have the power, we shall do our best to direct the public aright in these matters; nor shall we permit shallow objections to pass muster for sound criticism, and a mere pompous display of words for just appreciation. If, at a time when music is making such vast strides in the popular affection, and becoming so generally practised and understood, the compositions of such a man as Dr. Spohr are to be arraigned, by self-constituted judges, as severely as though they were the crude efforts of a tyro, or the blunders of one who writes without a knowledge of his art or facility in its practice, we can only say that it has progressed to very little purpose.

Madame Hermine Rudersdorff, a *prima donna* from all the principal theatres in the North of Germany, of great and deserved esteem, has arrived in London, where she will pass the season. Besides the welcome she will command by her talent, this lady's appearance will be peculiarly interesting, as she will introduce some arias of Mozart's, which she has sung with eminent success, but which are quite unknown in England. Mdme. Rudersdorff is engaged at the Royal Opera, Drury Lane. Mdme. Köster, from the Berlin Opera, is also engaged.

Mdlle. Sofie Cruvelli.—Mdlle. Sofie Cruvelli has but a few more representations to give at the Opera before she leaves Paris for London. She will appear in no other operas than the *Huguenots* and *La Vestale*. Madame Tedesco will arrive from Bourdeaux about the same time Mdlle. Cruvelli leaves, and again appear on the boards of the Academy. Mdlle. Cruvelli having been indisposed, the *Vestale* was not played during an entire week.

Signor Calzolari.—This excellent tenor has arrived in Paris from St. Petersburgh.

M. Schulhoff, the celebrated pianist, has arrived in Paris after an absence of some years, and last week gave, at Erard's Rooms, a *soirée musicale*.

Herr Emil Naumann, Royal director of church music, has left for London, where his oratorio of *Christus* is to be produced at the Harmonic Union, under the direction of Mr. Benedict. He will himself conduct the work, and Mdlle. Jenny Ney will sing the first *soprano* part. We believe it is Herr Naumann's intention to make a long stay in London.—*Neue Berliner Musik-Zeitung.*

Mr. Howard Glover's Concert.—Mr. Howard Glover annually provides one of the most attractive miscellaneous concerts of the season—engaging the best artists available, foreign and native, introducing great variety into his programme, and rendering the performance long enough to satisfy the most ravenous musical appetite. To give some idea of the array of talent Mr. Glover brought together on Monday night, at St. Martin's Hall, we need only mention, that among the vocalists, were Mad. Clara Novello, Miss Birch, Miss Dolby, Mad. Amedei, Mdlle. Rita Favanti, Mdlle. Sedlatzek, Mdlle. Norie, Miss Fanny Ternan, Miss Grace Alleyne, Miss Messent, Miss Stabbach, Messrs. Sims Reeves, Augustus Braham, Sig. and Mad. F. Lablache, Mr. and Mrs. Weiss, Sig. Belletti, Herr Reichart, and Herr Formes—although many others assisted, who have a right to be called "favourites of the public," such as the Misses Brougham, the Misses McAlpine, Miss Bleaden, and others who have really escaped our memory. The instrumental force was no less strong. It included Herr Ernst, Herr Molique, M. Sainton, Messrs. F. Chatterton, Blagrove, and Benedict, Miss Arabella Goddard, etc.

The first great "hit" of the evening was made by Mr. Sims Reeves, who sang Beethoven's "Adelaida" with singular finish and purity of style, and a warmth of feeling which such divine music could hardly fail to elicit from one who has poetry in him. The audience redemanded the song; but Mr. Sims Reeves wisely contented himself with acknowledging the compliment. Mad. Clara Novello was in splendid voice, and never sang "Come per me serene," with more admirable effect. Mdlle. Rita Favanti displayed so much energy in "Una Voce," and so many novelties of style, attacking high and low notes and difficult intervals with an audacity which rarely proved misplaced, that she created a *furore*, and was re-called with acclamations. This lady has undoubted talent, and appears to be getting rid of her ancient tendency to sing out of tune—the great drawback to her advancement when engaged at Her Majesty's Theatre. Her singing belongs essentially to the Italian school, which she must have studied with extreme perseverance and assiduity. Mdlle. Sedlatzek attempted the *rondo finale* from *Cenerentola*, which was an unwise choice on her part. Miss Grace Alleyne was more at home in an *aria* of Mercadante, and Miss Julia Harland sang a ballad by S. Glover very nicely. The instrumental display in the first act consisted of Spohr's duet for two violins, by Messrs. Sainton and Blagrove; and Benedict and De Beriot's duet for pianoforte and violin on airs from *La Sonnambula*, by Mr. Benedict and Herr Molique—both masterly performances. This section of the programme concluded with a vocal selection from the works of Mr. Howard Glover, comprising miscellaneous songs, and concerted pieces taken from his operas of *Attila* and *Aminta*, sung by Mad. Clara Novello, Misses Dolby, Messent, Bleaden, Mr. and Mrs. Weiss, Mr. Sims Reeves, Herr Reichart, and Herr Formes, as principals, with all the lady vocalists in the chorus. The selection commenced with songs, airs, romances, etc., written to some of the exquisite lyrics of Shelley. Mr. Howard Glover evidently understands the great poet, whose burning thoughts he has thus endeavoured to illustrate by music; but his compositions, not being written in the *ad captandum* style, are exclusively addressed in the present instance to the more refined and cultivated taste of real connoisseurs. The beautiful lament, "Swifter far than Summer's Flight," is set with true feeling; the Arab love-song, "My faint Spirit is sitting in the Light of thy Looks, my Love," is wedded to music which is appropriately wild and passionate; and the same must be said of the Indian serenade, "I arise from Dreams of Thee." These three songs were expressively sung in the order we have given them by Miss Dolby, Mad. Clara Novello, and Mr. Sims Reeves, and were greatly admired. A clever song, "The Wind is a Bard," to some verses by Mr. Ernest Jones, and a very spirited bacchanalian, "Fill up" (from *Attila*), were respectively sung by Mr. Weiss and Herr Formes. The last was encored unanimously. There was also another air, "A wild Disorder dwells," which, melodious and graceful in itself, was sung with the right feeling by Herr Reichart. A well-written quartet, and a remarkably effective sestet, both from the opera of *Aminta*, completed the selection, which was highly creditable to Mr. Howard Glover's talent as a composer, and was listened to throughout with undiminished interest. Mr. Glover himself played the accompaniments on the pianoforte.

Of the second and third parts of this real "monster" concert, we are unable to say more than that the instrumental features were the *Elégie* of Ernst, performed by himself on the violin, and a *fantasia* of Thalberg, by Miss Arabella Goddard, with both of which the audience were delighted; that a new nautical song, "Ready! aye ready,"* written by Mr. Charles Jefferys, and composed by Mr. Howard Glover—a kind of patriotic apostrophe to the hero of St. Jean d'Acre—was sung with fervid enthusiasm by Mr. Sims Reeves, and vociferously encored; and that all the catalogue of singers set down by Mr. Glover in his programme, appeared in succession, and sung some of their most popular *morceaux* in their best manner. To describe these in detail would take up a whole page of the *Musical World*, and, as we have singled out all the novelties, we abandon the task as unnecessary. It was past midnight before the concert came to an end. St. Martin's Hall was crowded to suffocation, and the audience was one of the right sort, enjoying everything, and applauding the best performances.

Misses Cole's Concert.—The "Misses Cole" is a misnomer, one of the sisters having some time since become Mrs. Alfred Gilbert. The first performance of Classical Chamber Music, however, given by Miss Susanna Cole and Mr. and Mrs. Alfred Gilbert, came off at Willis's Rooms on Wednesday evening. The programme was excellent. Beethoven's trio in C minor, Op. 1, for pianoforte, violin, and violoncello, was very ably executed by Mr. Alfred Gilbert, Herr Jansa, and Mr. Lucas, and much applauded. The two part-songs of Mendelssohn, "On Deck, beside the Mast," and, "Can I light-hearted," were charmingly given by Mr. Alfred Gilbert and Miss Susanna Cole. The sisters sing together with great precision and perfect taste, which was again evinced in Mr. Macfarren's sparkling duet, "Two May Gipsies." The solos were Mendelssohn's *scena*, "Infelice," by Mr. Alfred Gilbert, and Schubert's "Thine is my Heart," by Miss Susanna Cole, both of which were much admired by the audience. The sisters also joined Mr. Adlington Wallworth in a trio by Morlacchi. Mr. Adlington Wallworth likewise sang "Deh! vieni alla finestra," from *Don Giovanni*,

* The motto of the Napiers.

and "My Heart's on the Rhine." The other instrumental pieces were Mendelssohn's sonata in D, Op. 58, for pianoforte and violoncello, played with great spirit by Messrs. Alfred Gilbert and Lucas; a solo on the violin by Herr Jansa; a fantasia on the harp by Mr. J. Cheshire; and two pianoforte solos by Mr. Alfred Gilbert, all of which were well played. Mr. J. Cheshire's harp performance was entitled to special praise. The room was full. It is a pity that the Misses Cole should have excluded so many of their admirers from Willis's Rooms by the high charges of admission. It is not all who would like to hear them can pay half-a-crown for that pleasure.

CHRIST CHURCH HARMONIC SOCIETY.—A meeting of this society took place at the Music Hall, Store-street, on Tuesday, when Mozart's 12th Mass, Spohr's Sacred Cantata, "Oh, God, Thou art great," and a selection, were given. The singers were Mrs. John Rae, Miss Arabella West, Miss Hayes, Messrs. Martin, S. Clifford, and Skelton. Mrs. Rae was encored in Guglielmi's well-known "Gratias agimus." Miss West, a very young vocalist with a sweet voice, obtained a similar compliment in Handel's "What though I trace." Mr. Taylor and Miss Hayes took the duet in Spohr's *Cantata* very creditably, and Messrs. Clifford and Martin exerted themselves with equal success. The room was well attended.

NEW PUBLICATIONS.

"All they that trust in Thee, Lord"—the 125th Psalm, for tenor solo, chorus, and orchestra—dedicated to his friend, G. A. Macfarren, by Ferdinand Hiller. J. Alfred Novello.

THERE is a gravity and at the same time a simplicity of style about this version of the 125th Psalm, which are eminently appropriate to the text. M. Hiller is one of the most learned musicians of Germany, and besides an oratorio has composed a great many sacred pieces. The present work (Op. 60) is a valuable contribution to our Protestant church-music. It was played for the first time at the Düsseldorf Festival, in 1853, with great success, under the direction of the composer. The opening chorus, in E major, is full of grand and massive harmony. A recitative and air for tenor *solo* and chorus, "Lord, do Thou well to those that are good," follows. The effect is one of contrast and repose; while the movement is of remarkable beauty, and distinguished by an ingenious accompaniment. A longer and more elaborate chorus, again of a very opposite character—"As for all those that turn back to their wicked counsels"—succeeds, and gives way to another short recitative, for tenor *solo*. This finally conducts to an animated chorus—"Peace shall be upon Israel"—in the key of the opening, with which the Psalm concludes in a most satisfactory and effective manner. We recommend this work to our sacred musical societies. It would be an attractive feature in their miscellaneous performances. Moreover the name of M. Ferdinand Hiller has weight with the musical public; and novelty of some kind has long been wanted.

"Six Mélodies, en forme d'Études," pour le piano—dediées à Rossini—by Mdme. Montignani. Boosey and Sons.

THE idea of Mdme. Montignani, in these studies, which were composed for the use of her pupils at the college in Cheltenham, was happy; and she has accomplished it gracefully, and with no small degree of ingenuity. No. 1 (in G minor) is the beautiful melody of the Gondolier, from Rossini's *Otello*, arranged in such a manner as to form a useful and agreeable practice of full chords for both hands. No. 3 (in A flat) is the barcarolle of Dulcamara, from Donizetti's *Elisir d' Amore*, distributed partly in widely extended chords, and partly in *arpeggios* for both hands, and in each case with capital effect. No. 4 (in B flat) is a kind of *bravura* on the well-known unison chorus in *Nabucco*—one of Sig. Verdi's most striking and genuine melodies. The arrangement is elegant and at the same time showy. No. 5 (in G minor) is a clever and sparkling "transcription" of Mdme. Montignani's own pretty romance, called the "Plainte de l'Exilé." Here the left hand has no easy task to perform, in the *arpeggio* chords of twelfths, double octaves, etc.; while the second verse sets a regular Thalbergian task to the right hand, in the shape of a combination of the melody with brilliant *arpeggios* of octaves, up and down the key board, which are further enriched and made more difficult (in the last two pages) by being filled up with harmony. No. 6 (in D flat), an arrangement of a graceful melody (*preghiera*) of Sig. Gordigiani, is one of the most useful and effective of the set. It requires a competent hand, however, to make the simple tune stand out clearly from the florid *arpeggio*, with which ordinary left hands will be not a little perplexed. Indeed, if any of Mdme. Montignani's pupils can play these studies even decently, all we can say is—they must be very decent players.

We have purposely omitted No. 2 from our catalogue, since we can find no excuse whatever for submitting the profound and passionate slow movement with which Beethoven's "Moonlight Sonata" opens, to such treatment. "Let sacred things alone"—should be a maxim as inviolate as it is wise, to all makers of variations, fantasias, and such entertaining trifles for the pianoforte and other instruments.

DRAMATIC.

MARYLEBONE.—On Saturday last, the dramatic season closed with Mrs. J. Wallack's benefit, on which occasion she performed Julia in *The Hunchback* to a crowded house. Mrs. Wallack's conception of the character was correct and impassioned, and she looked the part well. Further experience will supply ease and repose, the want of which was her chief defect. Mr. Wallack's colloquial points, as Master Walter, were his best. His brief remonstrance with Sir Thomas Clifford, at the end of the second act, produced a call; and from his ease and pleasantry in the little piece of *My Neighbour's Wife*, we are induced to think that this gentleman's abilities are rather on the side of the comic than the tragic muse.—The theatre will open with an operatic company on Easter Monday.

STRAND.—Mr. Hodson has been amusing the visitors of this theatre during the week with his sketches of Irish character; and we have had the gymnastics of Mr. Lavine and his two boys, whose feats are certainly among the most startling of their kind. This house has been exceedingly well attended.

PROVINCIAL.

OXFORD.—The degree of Bachelor of Music has been conferred by the University of Oxford on Mr. Walter B. Gilbert, organist of the parish church, Tunbridge. The exercise was performed at Magdalene Hall, Sir H. R. Bishop presiding, and the composer conducting.

MANCHESTER.—The last concert of the twenty-fourth session of the Gentlemen's Glee Club, took place in the concert-room at the Albion Hotel, Mr. Henry Marsden, *locum tenens* for Mr. Charles Swain, occupying the chair. The programme was under the direction of Mr. W. Barlow. The selection concluded with "Rule Britannia," the chorus to which was enthusiastically joined in by the company. After supper, a number of songs were given, amongst which Mr. Delavanti introduced a new national song, by Mr. G. Hargreaves, of Liverpool, entitled "Success to England's Sailors." The entertainments terminated with the National Anthem, in which all present took part. —Mr. Glover's *Emanuel* was performed on Tuesday evening at the Mechanics' Institution, in aid of the Soldiers' Wives' Relief Fund.

NEWCASTLE-ON-TYNE.—(*From a Correspondent*).—Two oratorios have been given by the Sacred Harmonic Society in this town, with an orchestra numbering upwards of two hundred performers, vocal and instrumental—*Sampson* on Tuesday the 28th ult, and *Elijah* on Thursday the 30th. The principal singers were Mrs. Enderssohn, Miss Jane Collins, Mr. Lockey, and Mr. Lawler, who sang *con amore*, and in their best style. The voice of Miss Collins is a fine *contralto*. She sang with feeling, and honourably maintained her position among the "old stagers." The band (ably led by Mr. Aldridge) and chorus, had evidently been well rehearsed in *Elijah*. Mr. Redshaw presided at the organ; and Dr. Ions, who directed the whole performance, proved himself a zealous and efficient conductor. Crowded audiences attended on each occasion. The performances were the most successful ever given by the Newcastle Sacred Harmonic Society.

CANTERBURY.—The Canterbury Theatre, which was the scene in bygone days of many of the histrionic triumphs of Edmund Kean, Macready, Young, Dowton, Farren, Miss O'Neil, etc., has been sold by auction. Mr. Small was the successful bidder, at £550. The theatre was built in 1789 by Mrs. Sarah Baker, Mr. Dowton's mother-in-law, and first opened on the 21st of January, 1790.

LIVERPOOL.—The performance of the *Messiah*, at the Philharmonic Hall, when the public were admitted to the stalls and galleries for a shilling, was very successful, every part of the building being crowded. The vocalists were Mrs. Scarisbrick, Miss Stott, Mr. Millar and Mr. Armstrong. Mr. Hirst presided at the organ, and Mr. Wm. Sudlow conducted. The oratorio was divided into two parts, instead of, as usual, into three parts, the first part terminating with the chorus "He is the King of Glory." The same performers intend giving Handel's *Dettingen Te Deum*, and Mozart's *Twelfth Mass*, early next month.—The Theatre-Royal re-opens on Easter Monday, when Miss Cushman will appear as Meg Merrilies in *Guy Mannering*. It is said that Mr. Copeland will shortly produce *Macbeth*, in the same style as Mr. Kean at the Princess's Theatre.

IBID.—It has been announced, to the great disappointment of our town's people, that there will be no musical festival at the opening of St. George's Hall, on the ground that no available talent can be procured at the time. If this be the case, why cannot the opening be postponed for a week; though we cannot see why the Norwich or Worcester Festivals should be allowed to regulate the social affairs of Liverpool. Surely those two great festivals cannot absorb all the principal musical talent in Europe. We feel assured that if Cramer, Beale, and Co., Mr. Mitchell, or Mr. Jarrett, of London, are supplied with funds, they will undertake to provide an array of vocal and instrumental talent amply sufficient to gratify royalty itself. It certainly seems preposterous, that, after spending so much money on St. George's Hall, and the great talk there has been about it, we should fail, for want of energy and through paltry local jealousies, to benefit our charities, and reflect honour on ourselves. We trust the matter will be re-considered, and that we may yet be enabled to welcome our Queen next autumn in one of the finest public buildings ever erected in her dominions. It appears that the Council have taken the initiatory proceedings into their own hands, and the festival committee, offended at their long-acknowledged claims being set aside, have declined to act. The result is, that between the struggle of the two contending parties, the "Grand Opening Festival" of St. George's-*music*-hall—so long looked forward to as its only appropriate inauguration—is to prove a "myth and a delusion." For the sake of the charities, on whose account the hall was originally projected, the Council ought to waive considerations of right and privilege in favour of the other body, so that the festival—which the public have been promised, and are entitled to—may be proceeded with.—*Liverpool Mail.*

MANCHESTER.—The fourth and last of Mr. Harris's Musical Evenings took place on Thursday the 6th instant. The programme was as follows :—

Sonata, Piano and Violin, Op. 47 (Beethoven); Song, "Ah! why so sad?" (J. Thorne Harris); Selection, Pianoforte Solus: "Lied ohne Worte," No. 6, Book 5 (Mendelssohn), "Nocturne," No. 17 (Chopin), "Caprice, La Truite" (Stephen Heller); "Andante Cantabile," Piano and Violin (J. Thorne Harris); Vocal Quartet, "Fly hence with Me" (Mendelssohn); Solo, Violin, sur "Le Désir" (C. Baetens); Selection, Pianoforte Solus (Prudent).

The instrumental performers were Messrs. Baetens (violin) and Harris (pianoforte), as on the previous evenings. The music was listened to throughout with the utmost interest and attention. Mr. Harris's solos were, as usual, examples of intelligent and spirited pianoforte playing. If one out of many gems may be particularized, we would cite the Nocturne in B of Chopin, which Mr. Harris played with perfect taste, and the enthusiastic applause of all present. The *Lied* of Mendelssohn, equally well played, is one of the most striking and original in the whole of the Seven Books, and, perhaps, the most difficult of all. It is very rarely performed. The new ballad, "Ah, why so sad?" was sung by a lady, and warmly encored. The music is extremely simple and melodious. This was the last *soirée*, but the subscribers, we understand, were very anxious to induce Mr. Harris to extend the series to six.

WORCESTER.—A *matinée musicale* was given by Mr. M. Von Holst, on Wednesday, the 22nd ult., at his rooms, No. 9, High-street. Among the company (necessarily not numerous) were many of the *élite* of the county and city, and we pay no small tribute to the talent of Mr. Von Holst, when we state, that by his unaided exertions he succeeded in riveting the attention of such an audience, and eliciting from them frequent and well-merited expressions of approbation. The most difficult passages were executed with facility by this artist, whilst his touch and expression left nothing to be desired. The programme included selections from the works of Beethoven, Mendelssohn, and other celebrated composers. The instrument used by Mr. Von Holst is one of Erard's.

ROYAL ACADEMY OF MUSIC.

THE following are the names of the first ten boys and girls who were elected at the institution of the Academy in 1823 :—

GIRLS.	BOYS.
Mary Euphrasia Lawson.	H. A. M. Cooke.
Catherine Smith.	Henry Greatorex.
Mary Chancellor.	Thomas Mollison Mudie.
Susannah Collier.	Henry G. Blagrove.
Emily Waring Jenkins.	John Kellow Pye.
Mary Ann Jay.	William Henry Phipps.
Charlotte Bromley.	Alfred Devaux.
Hannah Mary Little.	Charles Alex. Seymour.
Josephine Palin.	Edwin John Nielson.
Catherine Porter.	Charles Sandys Packer.

"In the examination of these youthful candidates," says a musical journal of the time, "no great deal of talent was manifested, except by the son of Mr. T. Cooke, who distinguished himself much, by performing upon several instruments, and as the reward of his ingenuity and industry was placed by the ballot at the head of the list. Most, if not all, of these children have entered for the purpose of being instructed on the pianoforte or harp; a great proportion desiring to be taught the latter—claiming Mr. Bochsa as their master! But for the bassoon, hautboy, horn, and other instruments, so much wanted in our orchestras, not one pupil appeared; so that a principal object intended to be accomplished by the Academy, will not, for the present certainly, be carried into effect. If we are not mistaken, there are upwards of forty professors at this institution, and twenty scholars, which is at the rate of one pupil to two masters. No great fear, then, need be apprehended from a rebellion here."

A month later the following were elected as extra students, or "scholars, who contributed towards their maintenance and instruction :"—

GIRLS.	BOYS
Elected 9th of April.	*Elected 5th of April.*
Eliza Mary Atkinson.	Thomas William Cooke.
Frances Eliza Dickins.	Henry John Crawley.
Caroline Foster.	William Martin Daniell.
Alice Goodwin.	Richard Fowler.
Margaret Morgan.	Charles Gwatkin Hill.
Mary Ann Price.	Charles Lucas.
Eudocia Shee.	David Smith.
Eliza Walton.	

From the number of the above only three were to be prepared for the orchestra, and only one professor employed in that department, facts upon which the journals of the time inveighed strongly.

On Thursday, the 24th of the same month in the same year, a concert was given at the King's Theatre, in aid of the funds of the Academy, and all the artists in London, foreign and native, tendered their gratuitous services. Among the names of the singers we find Mesdames Camporese, Caradori, Ronzi de Begnis,

and Vestris, Mrs. Salmon, Miss Stephens, Miss Paton, Miss M. Tree, Mr. Braham, Mr. Sapio, Signors Curioni, Begrez, Placci, De Begnis, and many others. The first part of the concert was devoted to selections from Doctor Crotch's oratorio *Palestine*. There were three conductors—"Leaders," as they were then called—Mr. F. Cramer, Signor Spagnoletti, and Mr. Mori. The theatre was filled in every part.

ORGAN INTERLUDES.

THE playing of interludes between the verses of church hymns has grown into an abuse. The interlude has its use, but its abuse is heard every Sunday in our churches. Interludes are chiefly abused in strictly devotional hymns, in which, during a direct appeal to the Supreme Being, the organist takes occasion to interject, between every verse, a long (often tiresome), disconnected, irrelevant musical episode of his own, a flourish or drawl (as the case may be) *àpropos* of nothing but the vague, straggling fancies of the player.

As the interlude commences, the minds of the worshippers wander, and are occupied with bonnets, ribbons, and laces. Some, perhaps, listen to the interlude, and those who have a refined musical taste are tortured with *bizarre* flourishes on swell-organ and fancy-stops, coupled, perhaps, with the thunder of heavy sub-base pipes: or their pulse throbs with impatience at the dull, drawling chords, on each of which the organist portentously pauses, uncertain what to strike next—producing a timeless, tuneless, miserable rhapsody.

Interludes are the cause of a vast deal of quiet though resigned suffering on the part of church-goers, who, supposing it all right, never think of expostulating on the subject.

Few organists can play an interlude. Interludes, like all extempore performances, demand inventive powers—the ability to suddenly conceive and instantly carry out a subject in an artistic manner. Few ordinary organists are capable of this.

The interlude may have originated in the combination of a fine organ, an organist who could play well, and a congregation whose pride it was that their organ should be displayed to advantage. Perhaps it had a more praiseworthy origin—namely, a desire to relieve the choir, when a clergyman insisted on having the entire hymn performed. In such a case, interludes are indispensable. The reason of interludes, then, may be found in organ display and choir relief. This relief, however, would be superfluous, if musical tones were but naturally produced: with throat open instead of being squeezed, as is too generally the case, the unfortunate tones being painfully forced through this contracted aperture. Even in an eight-verse *chorale*, a good singer ought not to be fatigued, any more than an orator who speaks for an hour. But how few have we, who open their mouths and let the tone out, instead of pinching and forcing it.

When the words are subordinate to the music, interludes are in place—the *musical effect* being the principal thing. But when the music is subordinate to the words, they being addressed more or less directly to the Supreme Being, any needless interruption is not only improper but irreverent. In hymns of a hortatory or general character, not embodying the idea of worship, the organist may suit himself as to length, although an interlude ought to be in proportion to the length of the verse. Those which occupy as much time as the whole verse, or even more than two lines, where the verse consists of four, are out of proportion. A verse of six or eight lines warrants a longer interlude than one of four. The interlude, moreover, should always be a continuation or a development of the sentiment contained in what has been expressed.

The *style* and construction of interludes must depend on the talent of the organist, who holds the sensibilities and nervous susceptibilities of the whole congregation at his mercy, under his fingers. In devotional hymns, where an act of worship is involved, interludes are rarely in good taste. In the German church, interludes, strictly so called, are never played. At the close of each verse, there is a short *prelude* of a few notes, leading to the succeeding verse. There is thus no unseemly interruption of the sense; the thoughts of the audience are not distracted by a long *hiatus*, after every verse of the hymn. In England, a strong feeling, indeed, is beginning to prevail against interludes altogether. But when a distinction is made between impressive and devotional music—between the musical offices of the choir and the congregation—between hymns implying an act of worship and those not implying it—the interlude may be used at discretion. It is, however, not good to break off abruptly at the end of a verse, and commence the next as abruptly again, the organ ceasing altogether between the verses. The organist should join the verses together, or make them flow one into another, even in a devotional hymn. This, a player of ordinary capacity can easily do; giving the worshipper a moment's rest without interrupting the sense of the hymn. There are occasions, even in devotional hymns, when a regular interlude is in place—as, for instance, after the "Gloria Patri." Here, when the sense of the hymn of worship is concluded and another literary period commenced, there is a proper opportunity for an interlude. If in devotional hymns no interlude be played, the number of verses should always be limited to four at the most. It is a very commendable custom in the Episcopal Church to sing but three verses of the hymn, the "Gloria Patri," or "doxology," forming the fourth; and where the verse has six or eight lines, *three* verses are quite enough.

Nothing is more crude in interludes—and indeed in all improvised performances—than a constant succession of full stops or cadences; and the first thing that a young composer has to learn, is to *go on*. The gracefully-avoided cadence is an accomplishment of Art, which every composer should acquire. An organist who understands what is beautiful in music will try to avoid the tiresome monotony of this constant ending and beginning of four-line tunes, not by closing his interlude on the tonic, but by leading it through the dominant harmony to the next verse. To recapitulate—the interlude is only in place where music is the aim, and the words more or less subservient, as in the impressive or ornamental style of church music (represented by choir), and in hymns where the words do not embody the idea of worship. It is out of place in hymns which involve an act of solemn worship and a consecutive address to the Deity. Here, a very few notes should lead unostentatiously, like a prelude, from one verse to another. The sense of the entire hymn will thus be left intact, and the act of worship be uninterrupted by anything foreign and extraneous.

A LETTER from St. Petersburg states that, at a grand dinner given to Madlle. Rachel, by the officers of the Imperial Guard, one of them proposed as a toast, "To our next meeting in France, where we shall drink champagne to our '*grande artiste*.'" "*Très bien*," answered Madlle. Rachel—"champagne is good for prisoners."

HAYDN'S STABAT MATER.—With the appearance of the *Stabat Mater*, about the year 1770, the star of Haydn, and, with it, that of modern music, arose. Of all his early compositions, none contributed so much as this to bring him before Europe as a great innovator and reformer. If unable to bear a comparison with much that has been done since, it must ever remain a work of great interest to the enlightened amateur, as germinating that revolution in musical thought of which its author was the undoubted parent. Haydn did for music what Lord Bacon did for science. He cleared the temple of impostors, and exorcised the *incubi* that were squatting, toad-like, upon its altars. As has been said of his great prototype, he was the "pioneer of knowledge." The early works of such men as Haydn and Palestrina, should never, in common gratitude, be suffered to die in oblivion. They are "the bright morning stars, day's harbingers," less brilliant than the orb of day which they usher in, but still beautiful for what they announce. The *Stabat Mater* of Haydn, allowing for a little heaviness in the choral part, is full of spirit and vivacity. Though inferior to the "*Passione*," perhaps his finest sacred work, written many years after, it teems with bold and original thought. The *alto solo* and the finale chorus, are good specimens of the work, albeit, as aforesaid, its strength lies generally in the choruses.

M. Hector Berlioz.—A letter from Hanover informs us that M. Berlioz has given a concert there, with a success almost unprecedented. Among other compositions, his overture to *Le Roi Lear* and his *Sinfonie Fantastique* were performed. M. Berlioz was enraptured with the orchestra; and with reason, since it is one of the finest in all Germany. Every possible attention was paid to the eminent French musician, not only by Concert-master Joseph Joachim, but by the King and the Royal Family. The warm reception accorded to M. Berlioz in some of the German towns is likely, in the end, to induce him to abandon Paris and the *Journal des Débats* for ever.

Madlle. Vestvali.—In noticing the arrival of this eminent *contralto* in our last, we announced her as Mdme. Vestvali instead of Mademoiselle. We are requested to rectify the error, which we need not say was inadvertent. Our readers may not generally be aware that Sig. Verdi wrote his last new opera, *Il Trovatore*, expressly for this lady. Mdlle. Vestvali is engaged to form part of the company at the Royal Opera, Drury Lane.

Signor Pavesi, who made so successful a *début*, some time since, at the Italian Opera, Amsterdam, will appear at the Royal Opera, Drury Lane, on Monday next, as Pollio in *Norma*.

Handel's Messiah.—This masterpiece has been performed by the Sacred Harmonic Society, and the London Sacred Harmonic Society, at Exeter Hall, to overflowing audiences—which is always the case in Passion Week and Christmas week. At the former (on Wednesday—conductor Mr. Costa), the principal singers were Mad. Clara Novello, Miss Dolby, Mr. Sims Reeves, and Herr Formes; at the latter (on Thursday—conductor Mr. Surman), Misses Louisa Pyne, Messent, Dolby, and Clara Henderson, Messrs. Donald King, J. Marshall, and Lawler. *Nearly* "700" performers, vocal and instrumental, were presumed to take part in the performance at the first; *nearly* "800" at the last.

State Bands.—The following extract from Pepys' Diary, dated 1666, will show how munificently court musicians were paid by the "merry monarch"—"For want of pay to the household, many of the *music* are ready to starve, they being *five years* behindhand: nay, *Evans*, the famous man upon the harp, having not his equal in the world, did the other day die for mere want, and was forced to be buried at the alms of the parish, and carried to his grave in the dark, at night, without one link, but that Mr. Hingston met it by chance, and did give twelve pence to buy two or three." Evans was a native of Wales.

Grand Concerts.—A correspondent asks us, what our idea of a *grand* concert is; he calls the Philharmonic Concerts, Old and New, and the performances at Exeter and St. Martin's Halls, worthy of the title; but he cannot bring himself to call those concerts *grand*, that have only three or four singers, chanting to a pianoforte accompaniment. He is led (he says) to make the inquiry, by observing a concert announced in a provincial town, as *grand*, with only one female singer, and a guitar performer from London, as grand objects of attraction.

The Conservative Land Society.—The seventeenth public drawing, for seventy rights of choice on the society's estates, took place on Saturday, at the offices, 33, Norfolk-street, Strand, in the presence of the Rev. D. Worthington, the Rev. Dr. Dodsworth, and a large number of shareholders. The numbers drawn belonged to members in various counties. The reverend chairman announced that the allotment of the St. Margaret's estate being fixed for the 7th of June, the executive committee had resolved to open the mansion and park to public view for a few weeks, and that cards might be obtained from the secretary. In answer, to a question as to the mode of allotment, it was stated that the surveyor's plan would not interfere with the beauty of the grounds, as ornamental gardens would be laid out with the villas. This announcement gave great satisfaction to the meeting. The secretary stated that the eighteenth public drawing was fixed for Saturday, the 13th of May, and that thirty-one members would be added to the rotation list of seniority, making upwards of nine hundred out of the first thousand, who were on the order of rights by date of membership, although the society had only been in existence eighteen months.

New Orleans.—We are informed by a letter, that Madame Sontag sang in *La Figlia del Regimento* as Marie, on March 12th. She and Signora Devries gave a concert on the 13th, assisted by the Italian company and orchestra, under the direction of Signor Arditi.—Jullien gave, in the same city, an extra solo night (the last) on Saturday, March 11th.

London Assurance.—Mr. Boucicault, (according to his own account), started in life as a poet, with a capital of five sovereigns and a five-act tragedy. He engaged an attic, and sent his play to Mr. Robert Bell. In a few days he called to learn that gentleman's opinion of it. "My dear young friend," said Mr. Bell, "I am sorry to say there is just enough merit in this play to encourage you. But are you not aware that the drama is the luxury of literature? You have begun at the wrong end—you have eaten the dessert. There are tons of the finest poetry cumbering the shelves of managers, which can't get played." Mr. Boucicault put his play into his pocket, and went to Covent Garden Theatre. The attempt to see a manager was desperate enough. "However," said Mr. Boucicault, "I had the courage of a mother, for I had got my child in my pocket. I forced my way into the manager's room. 'What, in heaven, does this young man want?' demanded the amazed manager. 'I want to read my tragedy to you, and I shall not go away till I have done so,'" replied Mr. Boucicault. The manager was engaged to dine with two noble lords, in one of whom Mr. Boucicault said he recognised an old schoolfellow. An introduction to the manager followed, and Mr. Boucicault was invited to make a fourth at dinner. "At the table," said Mr. Boucicault, "I wanted to eat and read my play at the same time, but my proposition was overruled. After dinner, however, I read it. At the end of each act, the noble lords woke up and said, 'Cawpital.' 'Vewy good.' At the end of the reading the manager slapped me on the back. 'That's immortality,' he said; 'yes, there's immortality in that play.' 'Oh, immortality!' lisped the lords.' 'I don't want immortality,' said Mr. Boucicault; 'I want to get it played.' The manager thought it unsuitable for the stage. 'Oh, unsuitable, certainly,' echoed the lords. 'Now, I'll tell you what I'll do,' said Mr. Boucicault. 'You profess a wish to serve me. You are sincere in your professions, of course. You can't play my tragedy. What shall I write that you can play? Come, that's business.' The manager started: the noble lords were taken aback. 'What does he mean by our being sincere in our professions?' asked one of the other. 'Dem'd if I know,' was the reply. 'Write,' said the manager, 'a five-act comedy, depicting London fashionable life as it exists to-day.' 'What can he write about?' asked one of the lords. 'Oh,' replied Mr. Boucicault, 'I'll find enough to write when I set about it,' and I took his measure as I said so. In a month from that time he figured on paper as Sir Harcourt Courtly, and my comedy of *London Assurance* was in rehearsal at Covent Garden."

NOTICE.

Managers of Theatres, Concerts, Exhibitions, etc., are politely informed that NO ONE *has any authority to ask for orders or admissions on the part of the* Musical World. *All applications of the kind should be refused.*

MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

Monday.—Mr. Travers's National Entertainment, Music Hall, Store Street. Eight o'clock.

Mr. W. L. Philips's Grand Concert, St. Martin's Hall.

Wednesday.—W. H. Holmes's Performance of Pianoforte Music, Hanover Square. Two o'clock.

Mr. Hullah—Acis and Galatea, &c., St. Martin's Hall.

Friday.—Mr. Walter Macfarren's Soirée Musicale, 27, Queen Anne Street.

Mr. Lucas's Classical Chamber Concert, 54, Berners Street. Half-past Eight.

ADVERTISEMENTS.

NELSON—THE LIFE OF A SAILOR. Illustrated by Dibdin's Songs. Mr. TRAVERS' NATIONAL ENTERTAINMENT every Monday Evening, at the Music Hall, Store-street, at Eight o'clock. Admission, 1s.; Reserved Seats, 2s. 6d.; Private Boxes of Leader and Cock, 63, New Bond-street, and of Mr. Travers, 43 Torrington-square.

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PRINCIPAL CONTINENTAL THEATRES,

And at Ordinary Playhouse Prices.

THE THEATRE WILL OPEN

On MONDAY, April 17th,

WITH BELLINI'S OPERA

"NORMA."

Norma ... ... Mdme. CARADORI.
Adelgisa ... Mdlle. SEDLATZEK. Clotilda ... Mdme. SONDHEIM.
Pollio ... ... Sig. PAVESI.
Flavio ... Sig. SANTI. Oroveso ... Sig. ARNOLDI.
Conductor ... ... Herr LINDPAINTNER,

PRICES OF ADMISSION.

Stalls, 7s. Dress Circle, 5s. Upper Boxes, 3s. Pit, 2s. Gallery, 1s.

*** The Prospectus, with full particulars, will be published on Monday.

ADDRESS.

The establishment of a New Operatic Institute claims from its directors a statement of their views, and the means at their disposal.

It has been a standing reproach "that England is not a musical country." Nothing can be further from the truth. In no country is musical talent more readily appreciated, or more liberally rewarded; yet in no country are so few able to enjoy it. The love of music in England is unquestionable, and exhibits itself on all occasions where the price of admission does not act as an impediment. While in London advances have been successfully made in every branch of concert music to supply the wants of the public at moderate prices—witness the performances of M. Jullien, Mr. Hullah, the Sacred Harmonic and New Philharmonic Societies—Opera has comparatively stood still, if, indeed, it has not retrogaded. It is true a second Italian Opera was established some seven years since—but with little benefit to the general public. Appealing, like Her Majesty's Theatre, exclusively to the wealthy, it has created no new class of supporters; and the consequence is that the London public have continued to remain without an Opera of any kind, except at a very high price of admission.

The Germans, Italians and French, in their own countries, can command an Opera at such moderate terms, that it is to them a popular and habitual, not an exceptional entertainment. The average prices of admission are even less than those at our minor theatres. The English, equally appreciating operatic music, are debarred from its enjoyment by prices which prudence rejects, often even where the means permit. The Directors of the Royal Opera believe it essential to a popular opera, that while its artistes must be of undoubted talent, the works performed of the highest order, and the execution as complete as possible, it should be not less available to the public, at a charge so moderate as to come within the means of all classes. The closing of Her Majesty's Theatre having left a great number of eminent artists disengaged, the Directors believed the present a favourable opportunity for the establishment of the Royal Opera. They trust to be able to prove their claims to public encouragement. Upon the support of those who have hitherto been debarred from such an amusement, they especially rely; and they are not the less confident of being able to deserve the patronage of the aristocratic and wealthy.

The Directors are happy to announce that they have concluded an engagement with the lessee of the Theatre Royal, Drury Lane (E. T. Smith, Esq.), on most favourable terms, for the use of his theatre (which will be thoroughly cleaned and redecorated), from Easter to September of the present year, with the right of renewal for a similar term, in 1855 and 1856—before which they trust that the Royal Opera may be established on a firm basis.

With this preliminary, the Directors beg leave to submit their Prospectus to the nobility and the public in general. They solicit patronage with the conviction that their claims are legitimate, and will ultimately enable them to create a class of supporters of their own, without prejudice to others.

ST. MARTIN'S HALL.—Handel's Acis and Galatea, Beethoven's Choral Fantasia, with the Overture, and a Selection from Weber's Oberon, will be performed on Wednesday, April 19th, under the direction of Mr. John Hullah. Principal performers—Madame Weiss, Miss Dethridge, Miss Poole, Mr. Augustus Braham, Mr. Montem Smith, Mr. Weiss. Pianoforte—Herr Pauer. Tickets, 1s.; Galleries, 2s. 6d.; Stalls, 5s. Doors open at Seven, commence at Half-past

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MR. WALTER MACFARREN'S FIRST CHAMBER CONCERT will take place on Friday Evening next, when he will perform Mozart's Fantasia in C minor, Mendelssohn's Fantasia in F Sharp minor, and Solos of his own; also Beethoven's Violin Sonata in F; a Violin Sonata (MS.); and a Pianoforte Duo (MS.) of his own composition; assisted by Mr. Blagrove and Mr. Lindsay Sloper. Vocalists—Miss Amy Dolby, Madame and Signor Ferrari. The Second Concert will take place on May 12, when Miss Dolby, Mr. Weiss, Mr. W. H. Holmes, and Mr. Lucas, &c., will appear. Subscription, 15s.; double ditto, 25s.; single tickets, 10s. 6d.; to subscribers, 7s. 6d.; to be had of Leader and Cock, 63, New Bond-street; and Mr. Walter Macfarren, 58, Albert-street, Regent's-park.

MISS GUSELDA ARCHER (Pupil of Mr. Aspull), has the honour to announce that her FIRST SOIRÉE MUSICALE will take place at the Hanover-square, Rooms, on Wednesday, the 10th of May, 1854. Vocalists—Miss Dolby, Miss Katharine Smith, Miss Marion Adam, and Miss Binckes; Mr. Frank Bodda and Herr R. de Becker. Harp—Mr. Chatterton. Pianoforte—Miss Guselda Archer. Conductor, Mr. Aspull. Reserved seats, 10s. 6d.; Single tickets, 7s., and family tickets to admit four, one guinea. To be had at the Music Warehouses, and of Miss Archer, 451, Oxford-street.

MRS. JOHN MACFARREN has the honour to announce that her Two Annual Matinées of PIANOFORTE MUSIC (third season), under the patronage of Her Grace the Duchess of Sutherland, The Most Noble the Marchioness of Camden, The Right Honourable the Countess of Bradford, The Honourable Lady Isabella Stewart, The Honourable Lady Molesworth, Lady Carmichael Anstruther, &c., will take place at the New Beethoven Rooms, Queen Anne Street, on Saturday, May 20, and Wednesday, June 14, when she will be assisted by M. Sainton, Signor Piatti, Mr. Lazarus, Mr. W. H. Holmes, Madame and Signor F. Lablache, with other distinguished Artists. Erard's Pianofortes will be used. Subscription, 10s. 6d.; Ditto, Reserved Seat, 15s.; Ticket, for either Matinée, 7s.; Reserved Seat, 10s. 6d.; to be had at Ebers' Library, Old Bond-street, and of Mrs. John Macfarren, 40, Stanhope-street, Park-place, Regent's-park.

MISS ARABELLA GODDARD begs to announce that her ANNUAL CONCERT will take place in the Hanover-square Rooms, on Wednesday, June 21st, when she will perform for the first time, BEETHOVEN'S CONCERTO IN G MAJOR, and other pieces. Miss Goddard will be assisted by a complete orchestra, and by several eminent vocal and instrumental performers. Full particulars will be shortly announced.

PHILHARMONIC ROOMS, Newman-street, Oxford-street.—These elegant, commodious, and fashionable Rooms, capable of containing upwards of 1000 persons, are open to ENGAGEMENTS for Concerts, Entertainments, Public Meetings, &c. For terms, address to Mr. CHARLES COTTON, proprietor, as above, where also all letters, respecting engagements, &c., for him are requested to be addressed.

THE ENGLISH GLEE AND MADRIGAL UNION.—Mrs. Endersohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, R. Carte, 100, New Bond Street.

MR. FRANK BODDA begs to inform his Friends and Pupils he has removed to No. 2, Nottingham-terrace, York Gate, Regent's-park.

BY HER MAJESTY'S  ROYAL LETTERS PATENT.

UPRIGHT GRAND PIANOFORTES, with PATENT METALLIC ENTIRE FRAME, for all Climates, and NEW ROYAL VICTORIA REPEAT. Pianists, and the Musical World, are respectfully invited to inspect and test these Pianofortes, which have now attained the long-sought properties of permanence, quantity, and quality of tone, standing well in tune, with the most prompt and light touch. The purchasers of Pianos have now the advantage of selecting an Instrument to their own taste, which, being of itself permanent, can be sent to any distance without injurious effects. The great improvements taking place around us in the mechanical arts and manufactures, has rendered it necessary that the Pianoforte should be included in the number. The difficult obstacles to conquer in the making of Pianos is, without doubt, that which results from the pressure occasioned by the extreme tension on the strings, and also from the dryness or humidity of the atmosphere, causing the wood placed at the back to expand, sometimes to unglue, and always to force them to rest upon the sounding-board, rendering the instrument (sooner or later) valueless, and significantly expressed by the common observation of "My Piano has lost its tone!" The defects of the ordinary, inefficient, and too weak construction in wood—or with metallic plates—is completely superseded by WOOLLEY'S PATENT METALLIC ENTIRE FRAME, FOR ALL CLIMATES. The frame consists of an entire construction of iron, preventing the possibility of the least shrinking in any direction, and producing positive permanence; a frame of wood is also attached to the iron, which gives it the desired quality of fulness, and greatly increased duration. It is obvious that any thickness of stringing can be put on these frames, without fear of giving way—the tone is increased in volume—is rendered perfect in quality—and from the enormous resistance contained in the frame, the strings throw off their "Real Harmonics."—MECHANISM.—THE NEW ROYAL VICTORIA REPEAT. The power of tone and resistance in the frame, suggests the desirability of a very powerful blow in the hammer. This is completely effected by the "New Royal Victoria Repeat;" the addition to these Pianos having a blow much more powerful than any hitherto produced—combining all the requisites of force, ease, variety of light and shade, superior damping, perfect check, and an untiring repetition, which is produced from an action not likely to get out of order. Mr. Woolley begs to draw attention to the applause which M. Billet elicited at his Classical Concerts at St. Martin's Hall, for the beautiful intonation of this instrument. These Pianos may be seen and purchased at L. L. Lee's Warerooms, 48, Albemarle-street, London; and all the principal Provincial Towns. Woolley and Co., Patentees and Manufacturers.

ROMAN VIOLIN, VIOLONCELLO, HARP, AND GUITAR STRINGS. J. HART, of 14, Princes-street, Soho, begs to inform the Amateurs and Professors of the above Instruments, that, in consequence of the great demand he has had for his celebrated Roman Strings, he has made arrangements with his string-makers in Rome, to send a fresh consignment every two months, when he hopes for a continuance of that liberal support he has so long enjoyed J. H. has the largest collection of Cremona and other Instruments in England, ranging in price from 1 guinea to 400 guineas. Instruments repaired in the best manner, and taken in exchange. Stewart's celebrated Violin-holder, and all articles appertaining to the above instruments. JOHN HART, 14, Princes-street, Soho.

DUTY OFF TEA.—On and after the 6th of April, all our prices will be again reduced 4d. per pound, as the following list will show:—Strong Black Tea, 2s. 8d., 2s 10d., 3s. 0d., 3s. 2d., 3s. 4d., and 3s. 8d. Best Assam Pekoe Souchong Tea, of extraordinary quality and strength, 4s. 0d.; Former Price, 4s. 4d. Strong Green Tea, 2s. 8d., 3s. 0d., 3s. 4d., 3s. 8d., 4s. 0d., 4s. 4d., 4s. 8d., and 5s. 0d.; Good Coffee, 11d., 11½d., and 1s. Prime Coffee, 1s. 1d., 1s. 2d., 1s. 3d. Rich Mocha Coffee, 1s. 4d. Rare Choice Old Mocha, (20 years old) 1s. 6d. Teas, Coffees, and Spices sent carriage free to any Railway Station or Market Town in England, if to the value of 40s. and upwards. PHILLIPS and COMPANY, Tea and Colonial Merchants, 8, King William-street, City, London. A general Price-Current, sent post free, on application. Sugars are supplied at market prices.

MADLLE. RITA FAVANTI leaves Town to-day, the 15th, to fulfil an engagement at Dublin, Cork, Limerick, and Belfast, and will return to London on the 10th of May. All letters to be addressed to her residence, 13, Baker-street, Portman-square.

RUDALL, ROSE, CARTE, and CO., 100, NEW BOND STREET, LONDON, have the honour of announcing that they have been appointed the Sole Agents in Great Britain for the Sale of the SAX-CORNETS, SAXOPHONES, SAX-HORNS, and all other Brass Military Instruments invented and manufactured by M. Adolphe Sax, to whom was awarded the only Council Medal of the Great Exhibition for Military Instruments in Brass, a list of which, with the prices, may be had on application, post free. It will be seen from this list, that M. Sax's Instruments can now be supplied direct from his own Manufactory, at a price not higher than the numerous imitations of them.

THE SAXOPHONE.—RUDALL, ROSE, CARTE, and Co., 100, New Bond-street, sole agents in this country for M. Sax's military instruments, in addition to a large stock of Sax Horns, Sax Trombas, Sax Trumpets, and Cornets, have just received a great variety of soprano, alto, tenor, and bass, of Sax's new and beautiful-toned instruments, the Saxophone. "These new instruments (brass and played by a reed), possess a charm equal to the originality of their tone, and they carry to the highest degree of perfection, *la voix expressive*."—*Report of Jurors, Great Exhibition.*

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I. and I. ERAT, PATENT HARP MANUFACTURERS, 23, Berners-street, Oxford-street, beg to inform the nobility, gentry, and the public, that they are now manufacturing a light and elegant, small-sized double-movement HARP, strongly recommended by the faculty for the use of young ladies and those of delicate health, the large Harp being found much too heavy for general practice. A large assortment of instruments, harps, and pianofortes for sale or hire on moderate terms. Harps and pianos taken in exchange. Repairs of all kinds executed. The suspension sounding board, as invented by I. and I. Erat for N. C. Bochsa; see his First Six Weeks' Instruction for the Harp. Tunings attended to. Strings and every requisite always on hand.

A NEW APPROPRIATE SONG, by CAPTAIN ARMSTRONG.—"WARRIORS OF THE WAVE," splendidly illustrated with a portrait of Nelson in colours. Price 3s.

I.

I sing of England's glory, of her glory and her pride;
For I toast the true, who fight in blue, upon old Neptune's tide;
Britannia's sons of battle, who Vict'ry's laurels reap,
At valour's shrine, in *ev'ry* clime, as pilgrims of the Deep.
Then here's to each *true blue* one, with three times three—hip, hip!
Whose freehold is the Ocean, and whose homestead is a Ship.

II.

There's not a wave in any sea but British tars have plough'd;
There's not a shore but's heard the roar of Britain's thunders loud;
There's not a tongue but's quick to tell how valiantly they fight;
Nor woman's eye but beams with joy when sailors heave in sight.
Then here's to each *true blue* one, with three times three—hip, hip!
Whose freehold is the Ocean, and whose homestead is a Ship.

III.

Yes, England's floating bulwarks, *bathed with her* NELSON'S *blood*,
Shall nobly ride, in conqu'ring pride, *sole* rulers of the flood;
To guard their Queen and country, *that home they'd die to save*,
Their birth-isle dear, that loves to rear the beauteous and the brave.
Then here's to each *true blue* one, with three times three—hip, hip!
Whose freehold is the Ocean, and whose homestead is a Ship.

By the same author, "WELLINGTON'S MARCH OF VICTORY," with portrait of Wellington, 2s. 6d.

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Six Melodies en forme d'Etudes	5	0
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Marche Turque	Silas.
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Marche Militaire	Blumenthal.
Estelle	B. Richards.

Cramer, Beale, and Co., 201, Regent-street.

"SAY, MY HEART, CAN THIS BE LOVE?"—Composed by W. Vincent Wallace, is published by Cramer, Beale, and Co., London. Price 2s. Who also publish Silas' "Oh, would I were yon Silver Moonbeam," sung by Madame Castellan. Price 2s. May be had of all Music and Book-sellers.

"PASSED AWAY TO HEAVEN."—"Joyful, Joyful Spring." "The Spring and the Summer both are Past." "Say, my Heart, can this be Love." By W. Vincent Wallace. "These four songs, within the compass of a moderate mezzo-soprano voice, are among the best English songs that have been published."—*Athenæum.*—Cramer, Beale, and Co., Regent-street, London.

TEN NEW ITALIAN SONGS and DUETS by GORDIGIANI, published this day by BOOSEY & SONS, 28, Holles-street.

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JUST PUBLISHED.—Signor Orsini's Cabaletta, I'Amo, introduced by Madlle. Crespi, with great success, in the Opera of L'Elisir d'Amore. Wood and Co., Edinburgh, Glasgow, and Aberdeen; and Campbell, Ransford and Co., 53, New Bond-street, London.

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VILIKINS WALTZ, by LAURENT, as performed every evening at the Argyle Rooms, with the greatest possible success, is published this day, with a comic illustration by Brandard, price 3s. By the same author, Leonora and Belle Francaise Waltzes, both illustrated, price 3s. Boosey and Sons, 28, Holles-street.

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